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movie making

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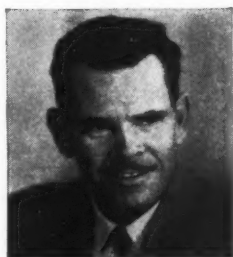
CYKORA PAPER

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RAY ATKESON MASTERS A MOUNTAIN

WITH HIS POLAROID
LAND CAMERA



Ray Atkeson's specialty is "the Northwest in pictures." He's famed for his skill in capturing towering mountains, snow scenes and winter sports on film.

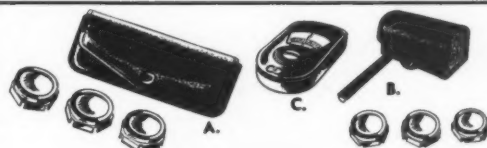
And Ray Atkeson has high praise for his Polaroid picture-in-a-minute Camera. It shows him in just sixty seconds how any photo idea will look. Sharp black and white Polaroid prints are developed right in the camera, dry and ready for an on-the-spot check, all in sixty seconds. If the picture isn't exactly right, he knows the reason why...right away!

This striking view of Mount Millicent in the Wasatch Mountains near Salt Lake City was taken in the early morning from Alpine Rose Lodge. Atkeson used his Polaroid Camera, on a tripod, set at shutter #4. He focused at 50 feet to give maximum depth and used the yellow filter from the Polaroid Filter Kit. The picture was simple to take, magnificent to see!

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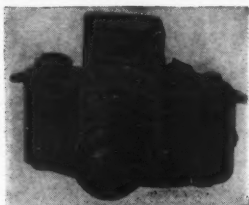


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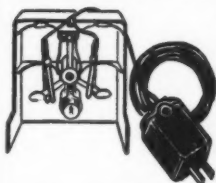
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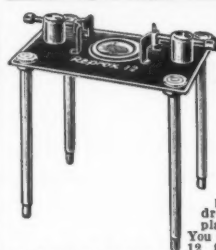
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OCTOBER 1951

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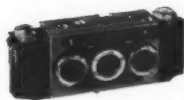
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Leica IIIC, F3.5 Elmar Ctd.	159.00	125.00	
Leica IIIF, Ctd. Summar	385.00	279.00	220.00
Leica IIIF, F3.5 Elmar Ctd.	280.00		
Leitz Imarocot Finder	49.00	36.50	25.00
Leitz Nooki Attach.	45.50	29.50	22.00
Leitz Model IIIF, Flash	28.00		
35mm F3.5 W.A. Summaron Ctd.	123.20	84.50	75.00
135mm Hektor F4.5 Ctd.	175.00	109.00	80.00
Contax IIA, F2 Ctd. Sonnar	385.00	244.00	210.00
Contax S, F2 T Ctd. Biotar	475.00	279.00	230.00
Univex Mercury I, F3.5	14.50	8.00	
Mercury II, F2.7 Ctd.	24.50	18.00	
Argus C3, F3.5 Ctd. Flash, Case	66.50	39.50	30.00
Bolsey B, Rldr., F3.2 Ctd.	61.50	34.50	25.00
Bolsey C Reflex F3.2 Ctd.	109.50	73.50	55.00
Retina IB, F3.5 Ctd. Xenar Synchro	82.50	58.00	45.00
Stereo Realist Camera	162.50	129.00	110.00
Kodak Pony 825, F4.5 Ctd.	29.95	22.00	15.00
Kodak Pony 135, F4.5 Ctd.	34.95	24.00	17.00
Kine Exakta I, F3.5 Tesser	89.50	75.00	
Rectaflex F2 Xenon Ctd.	235.00	220.00	160.00
Kardon F2 Ctd. Ektar	299.50	129.50	100.00
Super Ikonta B, F2.8 Ctd. Tesser, Synchro	232.00	139.00	110.00
Medalist I F3.5 Ektar Ctd.	89.00	75.00	

	New	Used	Trade-In
Medalist II F3.5 Ctd. Ektar Synchro	312.50	174.00	135.00
Polaroid Camera	89.75	59.50	50.00
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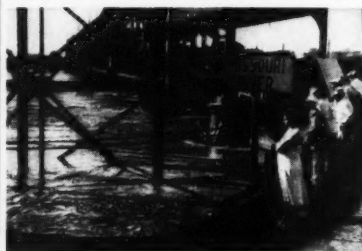
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the last word

letters from
our readers

Missouri Tragedy

Sirs:
"Look For The Sign" (July issue) gave me the idea for tying together the story of the Missouri River flood from



the standpoint of locale, what is happening, and the reactions of the people involved, in a single picture. I believe this Kine Exakta shot is one of the most interpretative pictures I ever made.

Kansas City, Mo.

W. G. Osmun

Stereo

Sirs:
You have to draw a line somewhere or your magazine becomes a stewpot full of all kinds of vegetables and very little meat. I say leave stereo and movies for someone else to specialize in. You'll have all you can handle in still photography.

Newark, N. J.

Max Campbell

Sirs:
By all means continue Julius Kaiser's articles on stereo. The first two stereo features were full of useful information.

Detroit, Mich.

C. B. Straitor

Self Portrait

Sirs:
An article you published way back in March, 1950, on making silhouettes gave me the idea for this self portrait.



Using a Voigtlander camera and Super-XX film, I directed one No. 2 photoflood on the wall 3 feet in back

of me and made a 1-second exposure with the diaphragm stopped down to f/18. Thanks for the idea!

New York, N. Y.

Leo Spies

Your Move, Mr. Pakeltis

Sirs:
It has always been my opinion that there is room for many different points of view in photography. I have ones which I cherish, even though they do change from time to time. Words do not describe them, so Mr. Michael Pakeltis' complaints about my work (page 12, July issue) leave me at a loss to know where he actually stands. Perhaps we could see some of his "smooth looking" portraits.

San Francisco, Calif.

Imogen Cunningham

Flash Fill-in

Sirs:
The use of fill-in flash outdoors is something I learned from reading your magazine ever since the days it was



known as MINICAM. This Rolleiflex shot (one of my favorites) was made by using a #5 flash bulb for fill-in light for an exposure of 1/100 at f/16 on Ansco Super Pan Press film.

Cincinnati, Ohio Jerry Creelman

• We want to thank everyone who wrote us their views in connection with the Gowland-Munkacsi controversial articles on Cheesecake in the August issue. The following are excerpts from as many letters on this subject as we have space to print.—Ed.

The Cheesecake Tempest

Sirs:
Mr. Munkacsi is a well-known photographer, but some of the things he says in "I Hate Cheesecake" (Aug. issue) are insulting to both Mr. Gowland and to your readers. It would appear that Mr. Munkacsi is unable to

(Continued on page 12)

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Supplied with waist-level finder and:

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1/200
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Rolleicord, f4.5 Zeiss Triotar lens..... 54.50
3 1/4 x 4 1/4 RB Ser B. Graflex, f4.5 K.A..... 54.89
3 1/4 x 4 1/4 RB Ser C. Graflex, f3.5 Tessar..... 98.75
3 1/4 x 4 1/4 Ser D. Graflex, f4.5 Zeiss Tessar..... 79.50
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- * Eye-level groundglass focusing, full size bright image 24 x 36mm.
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- * Synchronized AT ALL SPEEDS and for Strobe.
- * Interchangeable lenses, helical focusing.
- * Accessories lenses available from 35mm to 600mm, all coated.
- * Built-in depth of field scale always visible.
- * Focus at any time—not necessary to cock shutter to view scene on groundglass.
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With Angenieux F2.9 Coated Lens.....	\$250.00
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the last word | letters from our readers

(Continued from page 10)

appreciate the tastes of anyone who does not share his point of view.
Mossley, Ontario Fred Parry

Sirs:

While I do not necessarily agree with everything Mr. Munkacsi says, he certainly said it well. His article was by far the most interesting thing I've read in a photographic magazine for a long while.

New York

Jerry Cooke

Sirs:

Mr. Munkacsi's supercilious article is amusing; his pictures are hilarious. His photo of a young girl (page 59) has, he says, "more sex appeal with the lips and eyes than a full-length cheesecake picture could achieve." Maybe that depends on how you look at it. All I see, technically, is a slightly blurred close-up in which the highlights are washed out. As for the absent-minded-looking young lady, someone should have reminded her that her mouth was hanging open as if she'd forgotten to close it.

Birmingham, Ala. Charles McDowell

Sirs:

Martin Munkacsi doesn't have to cater to sensationalism to put a picture across. His carefully planned, carefully executed pictures are works of art that will endure long after the pin-up girls will be discarded for some other fad or fancy.

Philadelphia, Pa.

S. Jones

Sirs:

The difference between Mr. Gowland and Mr. Munkacsi is that Mr. Munkacsi is a fine writer. Mr. Gowland is merely the superior photographer.

St. Paul, Minn.

F. de Bonnet

Sirs:

Congratulations to Mr. Munkacsi! How wonderful it is to know that there are other revolutionaries besides myself who consider photography as an art, not as a cheap emotional release.

Lexington, Ky.

Gayle Mohnoy

Sirs:

All I can say about Mr. Peter Gowland is that I am jealous as hell of him and his job.

Ludlow, Ky.

Fred Fogle

Sirs:

Photography as an art form has degenerated enough. There is a definite place for cheesecake, but please don't make gods out of men who shoot it. The Munkacsis are artists, the photographers of cheesecake reveal preoccupation with infantile responses.

Hollywood, Calif.

Albert Duval

Sirs:

No other photo magazine would have had the courage to print articles

as controversial as those by Peter Gowland and Martin Munkacsi on cheesecake (Aug. issue). Mr. Munkacsi's views are of immense value—especially to old maids' sewing circles.
New York City K. A. Westerman

Sirs:

I agree with almost every word Mr. Munkacsi says and I love every little dripping of sarcasm he dripped. He's absolutely right—and now may we have a series of articles about how Mr. Gowland makes his pictures?

Denver, Colo.

Carlton Fields, Jr.

Sirs:

Has Mr. Gowland ever thought of the damage he is doing morally to the youth of our country?

Chicago, Ill.

John Davis

Sirs:

The Nampa Camera Club votes 80% for "I Love Gowland" and 80% for "I Hate Munkacsi."

Nampa, Idaho

J. Frank Jensen, Secretary

Sirs:

Mr. Munkacsi's intelligent views are so sound that they apply not only to photography, but to the whole social, political, and economic structure of our country.

Bellefontaine, Ohio

G. Fisher

Sirs:

According to Munkacsi, a woman is "robbed of her dignity" when she takes off her street garments and steps into a swim suit. What does he think she has when she strips completely and turns her back to the camera so as to be peeped at without divulging her identity? This is *dignity*?

Miami, Florida

Eunice Palmer

The No-squint Technique

Sirs:

After reading "Don't Keep The Sun Behind You" (May issue), I tried making side and back lighted pictures of



two girls who were taking their cats for a walk in the park. This picture was taken at 1/100 sec., f/8, without a filter.
Los Angeles, Calif. Catherine Brooks

• May we suggest that you might be even more pleased with your side and back lighted pictures if next time you use a reflector to "bounce" a little light back into the deep shadow areas?—Ed.

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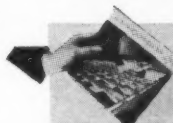
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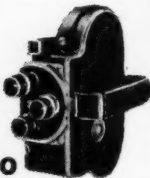
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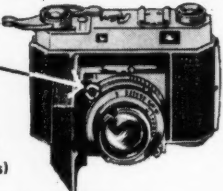
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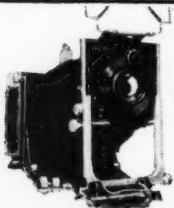


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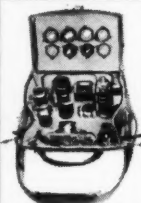
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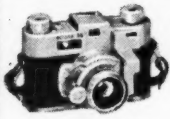
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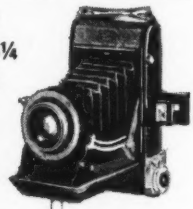
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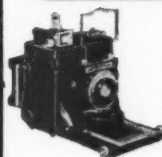
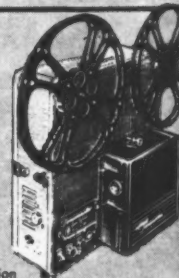
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COFFEE BREAK with the editors

MOTHER AND CHILD . . .

"Big oaks from little acorns grow" and so do a magazine's covers and features. One day we were looking over a series of photographs by one of our favorite baby photographers, Tana Hoban. One of them was especially



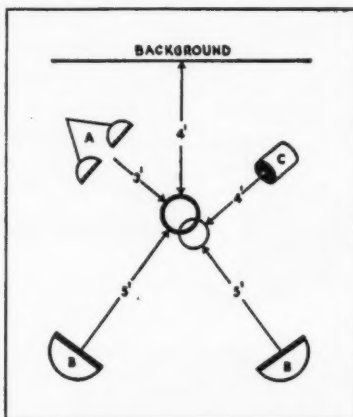
TANA HOBAN

From this little acorn . . .

charming—an infant peering over his mother's shoulder.

Said our Managing Editor, John Wolbarst: "Let's ask her to make it over in color. It'd make a wonderful cover."

We did and she did. Technical data on the cover: Taken with a 3¼"x4¼" Super D Automatic Graflex, equipped with an f/4.5 Ektar lens. The film was Ektachrome Type B and Miss Hoban placed a 20Y and a 5G filter over the lens in accordance with Eastman directions for using the film with electronic flash units. The camera was set at f/22 and she used the strobe lights as shown in the diagram.



A. Two 500 watt-second spots. B. 1,500 watt-second floods. C. 2,500 watt-second spot. Picture was reversed for cover.

We were so pleased with the cover that we asked Tana for more pictures to fit the theme "Mother and Child." She obliged and they form an eight-page picture section with complete technical data beginning on page 60.

AN AMERICAN IN HOLLYWOOD . . .

To those who follow the goings on in the so-called film capital of the world, it will come as no surprise that the Gershwin-scored movie, "An American in Paris," never got any further toward France than a Hollywood stage.

To lend authenticity and more than a little splash of color to the movie's dance routines, the celluloid mental giants dreamed up a number of huge panoramas which take place in dancer Gene Kelly's subconscious. In these, Kelly cavorts before huge backdrops painted in the style of various French artists.

In the midst of this, Ed Clark shot stills for *Life* magazine with speeded-up Ektachrome. To see his results and learn of his preparation for shooting as well as the thinking behind the filming of the actual movie, turn to the story on page 36.

ONE PHOTOGRAPH IS WORTH? . . .

The Chinese Communists and North Koreans had promised faithfully that



ACME PHOTO

The enemy's guns were quite evident

there would be no armed troops in Kaesong during the truce negotiations. Suddenly an announcement came from General Ridgway's Tokyo headquarters that the truce talks were called off until further notice. The truce talk agreements had been violated. Red soldiers carrying guns had appeared in Kaesong. Did the Commies label Ridgway's accusation a lie as they had often done in the past when accused of similar acts? They couldn't. Ridgway had photographs taken by newsmen to prove his point. The result: An abject apology from the Commies and North Koreans. Which merely proves one picture is often worth more than 1,000 words—or 10,000.

OF COURSE, IT'S KAISER . . .

By now, every reader of Julius B. Kaiser's series of articles on stereo (Continued on page 18)

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Henry Armstrong vs. Petey
Sarron, shot with ringlight
by Carl Thuesgaard in Acme.

How to Make Glamour
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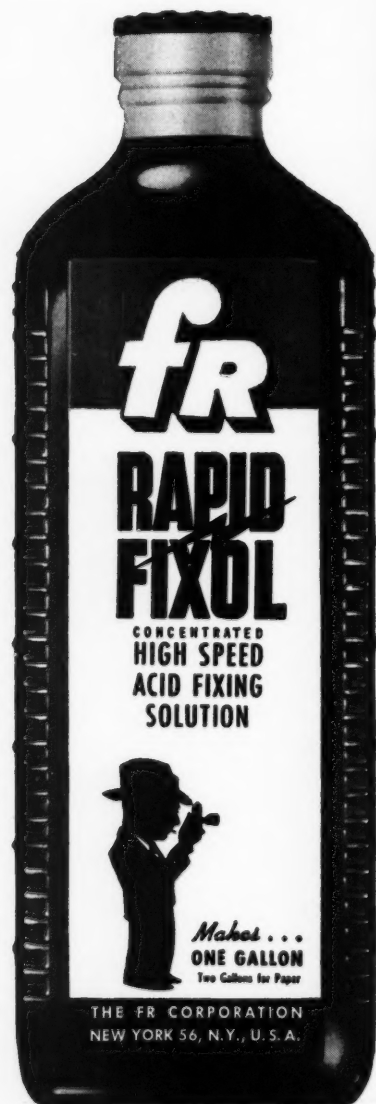
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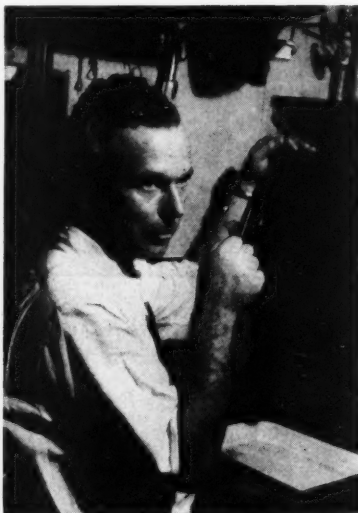
COFFEE BREAK

(Continued from page 16)

photography knows that shooting three-dimensional pictures is fascinating but full of gopher holes for those who don't understand the problems involved. Readers who call the metropolitan area of New York City their home will be interested to know that Mr. Kaiser is planning a photographic workshop specializing in stereo photography instruction. Those interested in such a course might drop him a line in care of MODERN for further information.

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The Henle System, as we hereby christen it, is gradually gaining disciples. Fritz says that all of his darkroom assistants use it themselves once they master it. Personally we don't think it will ever take the place of baseball, but try it yourself.

LATE VACATIONERS • • •

For those of you who haven't taken your vacation, here's a happy last minute idea. The very bright people who run the Aspen Institute for Humanistic Studies have turned their attention to photography. From September 26 through October 6 a conference on black and white, color, and motion picture photography will be held at Aspen, high in Colorado.

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(Continued on page 23)

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COFFEE BREAK

(Continued from page 18)

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NEXT MONTH . . .

Next month we have some strange and wondrous things coming your way. One is a report from Weegee on Hollywood. Seems that Weegee, who made his reputation as a police photographer grabbing shots of gruesome events in Manhattan is now a technical consultant on movies. Latest job: on *Journey into Light*, originally called *Skid Row*. Weegee is now at work on a new book called "Hollywood, Land of the Zombie"—and you'll see an eight-page scoop on it in our November issue. Weegee's own eye-view of what Hollywood has done to him is printed herewith.

Also in November, you'll find another photobiography—this on Mark Shaw, winner of the Art Directors' award for the best black and white photography of 1951—plus an article by Robert Kafka on how to expose your color film accurately.

WANDER NO MORE . . .

Above Robert Flaherty's fireplace in his home near Brattleboro, Vt., is inscribed an ancient Celtic motto which translated means "wander no more." For other men it might have been appropriate, but nothing could have been further from the actual facts of Bob Flaherty's existence.

After attending the Michigan College of Mines, Flaherty spent the rest of his life wandering over the face of the globe, turning out magnificent films of exotic native life which earned for him the title of "father of the documentary."

His first wanderings were in search of Canadian iron deposits, a far cry from making movies. But exploring was in his veins and he soon struck out on his own hook for Northern Canada as a full-fledged explorer. These explorations, which had various financial backing, determined him to make a movie on the Eskimo. Backed by Revillon Freres, a fur company, Flaherty in 1922 completed one of the first great documentary films, *Nanook of the North*. For once a movie audience was treated to actual films of a life completely divorced from what is called civilization. The story was not just a few fleeting feet of snapshots. The film had story, action, continuity, and above all, artistic integrity.

The success of *Nanook* spurred Flaherty on to other strange ways of life in distant lands, *Moana of the South Seas*, *Tabu*, a Tahitian documentary, *Man of Aran*, a study of life on a group of islands off the Irish Coast, and others. All were successful artistic creations but all fell at the box office.

Later Flaherty filmed *Jungle Boy*, a picture remembered for its realistic portrayal of the jungle and the introduction of a Flaherty discovery, Sabu.


Flaherty's last film obtained financing from the Standard Oil Company. The resulting film, *Louisiana Story*, was hailed as a great success in 1946.

But Flaherty was a tired and sick man in need of rest. It finally came permanently to him on July 23 at his home in his 67th year. Unwillingly he accepted the advice emblazoned on his fireplace.—THE END.



FRED PLAUT

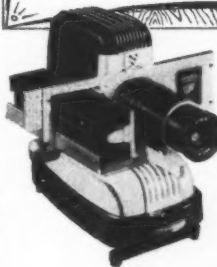
The late Robert Flaherty—the world was his oyster, integrity the password.



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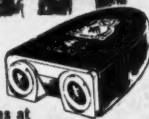
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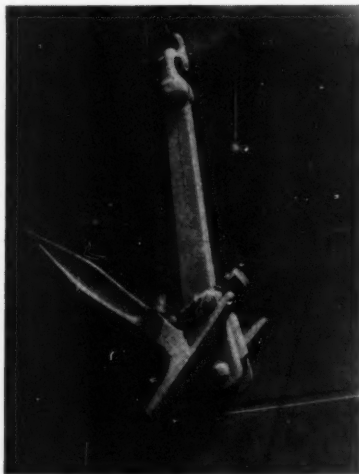
Camera Carrousel

by JACOB DESCHIN



Salon, Armed Forces Style

In the company of Edward Steichen, of New York's Museum of Modern Art, and Arthur Rothstein, chief photographer for Look Magazine, your columnist recently judged the Third Interservice Photography Contest for members of America's Armed Forces throughout the world. The event was held in a small projection room at the Pentagon in Washington and was followed by a luncheon for the judges in



Rickerson's "Rest Period."

the dignified, self-conscious and dutifully polite the-sooner-we-get-this-thing-over-with-the-better atmosphere of "a special occasion" in a private dining room bristling with the brass of generals, colonels, majors, and what-have-you.

The judging was informal, outspoken, conscientious and more or less without serious disagreement. We all looked for ideas and though occasionally intrigued by technique, nevertheless at the final judgment we allowed the idea to prevail over mere print quality. Sometimes this involved a friendly verbal tussle, but when all had made their arguments, the prints that won out had the unanimous approval of the full jury on all counts.

Last Year, It Was Different

It was different at last year's judging, I understand, when the jury consisted of four salon pictorialists and Norman C. Lipton, who, thus hopelessly outnumbered, strove in vain to select pictures that had some meat in them instead of the usual fluff. You can easily fill out the details of the results

from the fact that the best-of-show print was a greased nude torso illuminated by one light and, of course, utterly useless for publicity purposes—with or without a model release. Not to speak of its banality, and, of course, poor taste.

Needless to say, a radical change was in order. Next time there were to be no nudes—by edict—and no pictorialists on the jury. But the announcement circular distributed to the services missed out on one very serious point—semantics. The principal classification was called "Salon Photographs," a term which to most amateurs today means just one thing—and you know what.

Not that the authors of the circular meant it this way. "For the purpose of this contest," the text said, "salon photographs will be defined as black-and-white or color-tone photographs which have been enlarged and mounted as provided in this circular," that is, 8x10, preferably 11x14 inches on 16x20-inch mounts. The only harm done was in the use of the word *salon*, but that was enough, for the term has a connotation so specific that it amounts to a clear directive.

How far terminology can throw people off is indicated by the fact that the third classification, which called for "Snapshot Photographs," apparently was taken to mean just any pictures that happened to be cluttering up valuable space. As it turned out, a number of the so-called "salon" prints were no better, but got the higher status rating

(Continued on page 26)



Clement's trolley-car intersection

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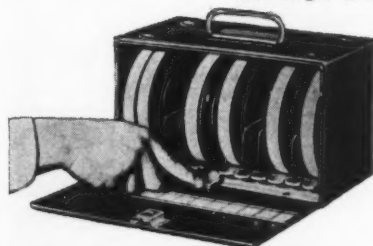
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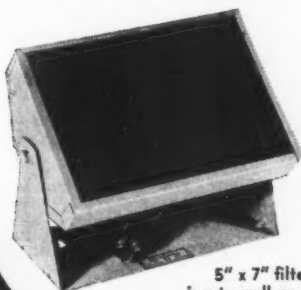
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CAMERA CARROUSEL

(Continued from page 24)

by reason of mere size and mounting.

The word *salon* had had a telling, fatal, inevitable effect. Most of the 360 entries seen by the jury (this number had survived the preliminary screening by service personnel of more than 1850 entries) were typical of pictorial salon entries generally. Steichen was distressed and annoyed, Rothstein looked sad and bewildered (he isn't used to this sort of thing, you know), and I was simply resigned, hoping for the best and expecting the worst.

Happily, we were due for and received surprises. Despite the predominance of the usual technical exercises signifying nothing that characterize the salon type of photography today, quite a number of prints turned up eventually that gave visual pleasure and inner satisfaction. A handful were very good, and these received the top awards, first, second and third prizes in each of four categories: service life, on duty and at leisure, landscapes and architecture; peoples and customs; and general pictorial.

And not a nude in the lot, greased or otherwise. Instead, the best-of-show accolade this year went to Navy man John Rickerson, Jr., of Los Angeles, for "Rest Period," a thoroughly enjoyable picture of a sailor taking time off during a paint job to recline, of all places, in the fluke of an anchor. This print also won first place in the service life category of the salon class. First-place awards in the other salon categories went to Sergeant Wayne E. Clement, of Fort Mason, Calif., for an abstract pattern of a trolley-car intersection; to Major Lesley C. Wood, also of Fort Mason, for a candid shot of a little Oriental girl, and to Air Force Sergeant Harvey L. Harris, of Kansas City, Mo., for a European street scene.

In addition to the snapshot class, there was a class for color transparencies, a few of which were quite good.

When it was all over, we felt satisfied we had done the best we could, and lucky that despite the general level some were found that measured up to mature picture standards. These, we hoped, in the exhibition of the winners that was to be distributed to the 400 main Army libraries throughout the world, would serve as inspiration for next year's competition.

Together, we shuddered at what would have been the result had pictorialists done the picking! Brrrrr!

—THE END



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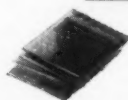
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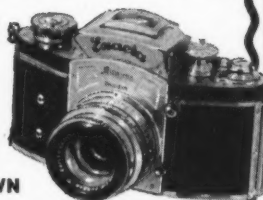
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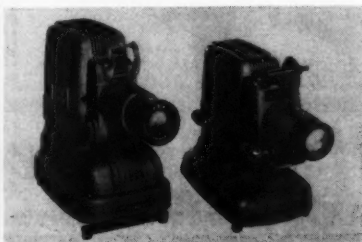
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The all-purpose models handle both single-frame and double-frame filmstrips and 2x2 slides. They are equipped with the 5 in. f/3.5 Trionar coated anastigmat lens, include a manual slide changer of the self-centering type, and accept the TDC Selectron-Semimatic tray loading slide changer. The three models of this type are the BSC—200 watts, convection cooled, at \$66.50; the DSC—300 watts, blower cooled, at \$79.50; and the 500SC—500 watts, blower cooled, at \$97.50.

The single-frame filmstrip projectors are the AS—a 150 watt convection-cooled model with 5 in. f/4.0 coated Tridar anastigmat lens, at \$39.75, and the model MS—300 watts, blower cooled, with a 5 in. f/3.5 coated Tridar anastigmat lens, at \$59.75. A complete descriptive brochure can be obtained on request:

THREE DIMENSION CO.
 4555 W. ADDISON ST., CHICAGO 41, ILL.



Kodafix Solution

Photographers will soon be able to obtain a new rapid liquid fixing bath with hardener added.

This Kodafix solution is a single concentrated solution which only requires dilution with water to make either a film or a print fixing bath. For film, it is diluted 1:3 to make the working solution which has a capacity of 120 average size rolls of film per gallon of fixing bath. For prints it is diluted 1:7 to make a working solution which has a capacity of 80—8x10—prints per gallon. Available in concentrated form sufficient for one gallon. Price: \$1.00. EASTMAN KODAK CO. ROCHESTER 4, N. Y.

Ricohflex IIIB



This 2¼ x 2¼ twin lens reflex camera uses standard 120 rollfilm, and is equipped with coupled 80mm, f/3.5 anastigmat lenses. It is made in Japan.

The camera's features include three shutter speeds, 1/25, 1/50, and 1/100, plus bulb; internal synchronization for flash at all speeds, and a self-erecting viewing hood with a hinged magnifier for critical focusing. In addition, the camera has a depth of field scale visible from above and calibrated with the distance scale on the coupled viewing lens. It focuses from three and one half feet to infinity. Price \$39.95. For further information write:

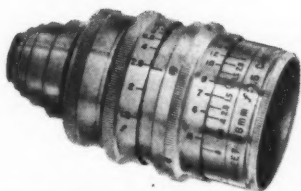
THE PHOTOGRAPHIC IMPORTING AND DISTRIBUTING CORP.
 20 BROADWAY, NEW YORK, N. Y.
 (Continued on page 30)



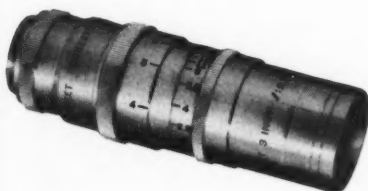
GIVE YOUR MOVIE CAMERA
"SEVEN LEAGUE BOOTS"

WITH AN

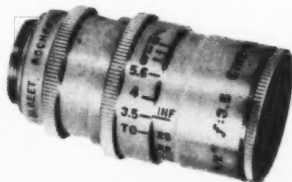
Elgeet CINE-TEL TELEPHOTO LENS



The Elgeet 38mm f:1.5 focusing Cine-Tel Telephoto Lens provides 3X magnification for 8MM cameras. Priced lower than any other lens of comparable speed and quality. Only \$69.55 (tax included).



The Elgeet 75mm f:2.9 focusing Cine-Tel Telephoto Lens for 16MM provides 3X magnification. Only \$69.55 (tax included).



The Elgeet 38mm f:3.5 fixed focus Cine-Tel Telephoto Lens affords 3X magnification for 8MM cameras. Simple to use and economical to buy, yet gives excellent results. Only \$31.30 (tax included).



There's nothing like an Elgeet Cine-Tel Telephoto Lens to give your movies an exciting change of pace—a flexibility that's really professional. Distant action, inaccessible scenery, camera shy children, tiny insects and flowers are brought up close with an Elgeet Cine-Tel to carry your camera to the subject. Their powerful magnification makes ordinarily difficult or impractical shots easy to take.

Leading optical designers and master craftsmen combine to make Elgeet Telephoto Lenses of the finest quality. All are fully color corrected and hard coated with "Elcote," your assurance of brilliant, sparkling pictures—sharp and clear over the entire field. And they have plenty of speed for the fastest action, even under adverse lighting conditions. Your dealer has the models shown on this page and many more for both 8 and 16MM cameras. See him today.

Send for your free copy of this guide to better pictures, "Exciting Movies With Elgeet Lenses."



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Precision Optical Products
"Makers Of The World's Finest Lenses"



UNIVERSAL VIEWFINDING —another incomparable feature of EXAKTA PHOTOGRAPHY

A new art has been added to Exakta Photography—the art of viewfinding with the interchangeable reflex hood and the Penta-Prism finders. These exceptionally versatile viewfinders enable you to get photographs that otherwise would be impossible.

With the Exakta you can shoot vertically or horizontally from ground to eye level. You can shoot over the heads of people. You can shoot in back of you and to the side to photograph unsuspecting subjects. In any photographic situation, the Exakta gets the picture. And with either finder you always view through the lens—so there is never any parallax error.

The Exakta photographer—in viewing, in focusing, in shooting—enjoys a great advantage. Therefore, the Exakta is the world-wide choice of discriminating 35mm. photographers—the universal camera for amateur and professional work, sport and action, clinical, dental, microscopic, color, portrait, close-up, copying, and aerial photography.



EXAKTA "V" WITH WAIST-LEVEL VIEWFINDER

13.5 Zeiss Tessar "T" Coated Lens.....	\$180.00"
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12.0 Zeiss Biotar "T" Coated Lens.....	275.00"
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FREE—Write Dept. 200 for booklet "B" and booklet on close-up technique. Exakta owners, mention model and serial number of your camera in all correspondence.

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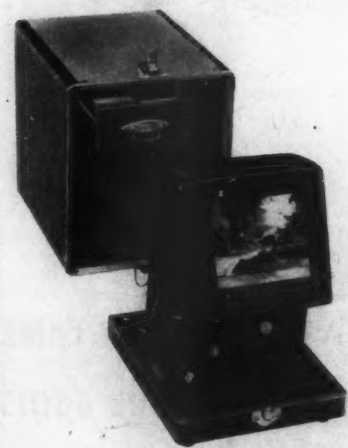
NEW PRODUCTS (Continued from page 28)

B & L 60mm Telescope

This new 60mm telescope is designed to increase image contrast and brilliance, and give superior correction of color and flatness of field. The 60mm aperture provides high light-gathering power. To increase light transmission, all optical elements are Balcote anti-reflection surfaced.

Mechanical features include an entirely new method of focusing, by internal movement of a prism. Focusing is accomplished by turning a knob attached to a focusing screw. This screw, in turn, moves an adjustable prism shelf toward or away from the eyepiece. The knob is easily operated with the index finger, for added speed and accuracy in focusing. Four different magnifications are available. For price and other information write:

BAUSCH & LOMB OPTICAL CO.
635 ST. PAUL ST., ROCHESTER 2, N. Y.



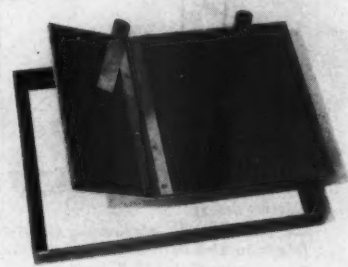
New Case for Kodaslide Viewer

This new case (Model VM-203) for the Kodaslide 4X Table Viewer is constructed of plywood, with two-tone brown and tweed covering combinations, and plated hardware. Protective blocking and padding in case keeps viewer in correct center of gravity position. The case features a built-in removable Unifile drawer to accommodate 300 readymounts or 100 glass 2 x 2 slides. This unit drawer is interchangeable with drawers in the Baja U-300 portable carrying case and L-600 library cabinet. Price: \$14.50.

BARNETT & JAFFE
633 ARCH ST., PHILA., PA.

Calumet Printing Frames

All-metal printing frames made of rigid non-warping steel, and attractively finished. They feature steel springs and heavy duty piano type hinges. Available in a full range of



sizes, from 5x7 in. to 20x24 in. For prices and further information write: CALUMET MFG. CO.
2326 S. MICHIGAN AVE., CHICAGO, ILL.

Edwal 4-Bottle Darkroom

This assortment contains the essential photo chemicals a photographer will need for developing and printing. All he needs to add is plain water.

The packet contains a full quart of Liquid Thermofine. A fine grain developer which, it is stated, can be used at any temperature up to 90°. A quart bottle of Hi-Speed Liquid Fix, which produces a gallon of fixer. It can fix film and paper in 2 to 5 minutes. A pint of Velvet paper developer, which makes 12 ounces of full strength developer from each ounce of concentrate. And one pint of Signal Shortstop, which when added to water, makes 32 pints of full strength shortstop. Price: \$2.85. EDWAL SCIENTIFIC PROD. CORP.
RINGWOOD, ILL.

New Praktica 35mm Camera

The latest model Praktica 35mm single lens reflex has synchronization built in. It features a focal plane shutter with speeds of 1/500 second, automatic film transport, double exposure prevention, eye level sports finder, interchangeable lens mount, and a number of improvements. For details and prices write:

KINE CAMERA CO.
11 WEST 20 ST., NEW YORK 11, N. Y.

The Hilo projection screen has been added to the Da-Lite line. It's a combination tripod unit with a special device which makes possible removal of case and fabric for wall and ceiling use. The Hilo screen can be adjusted within 8½ in. to 53¼ in. from the floor. For price and other information write: Da-Lite Screen Co. Inc., 2711 North Pulaski Rd., Chicago, Ill.

(Continued on page 32)

New KALART Invention Keeps You From Missing Flash Pictures

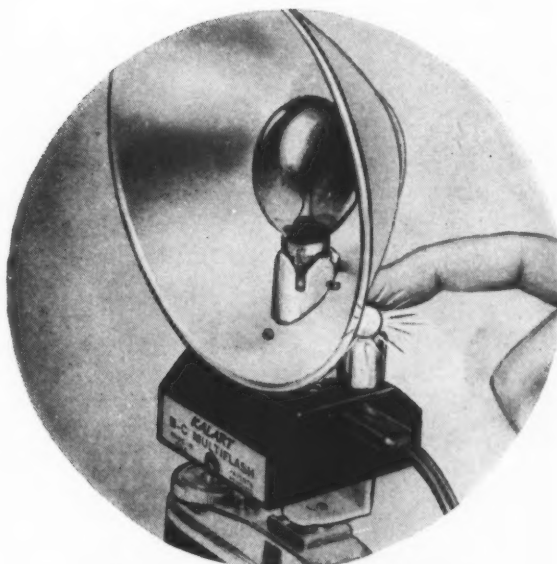
B-C Flash Unit with built-in test light shows — BEFORE YOU SHOOT — if flash lamps and batteries are O K

How often has this happened to you? You get set to take a flash picture — you trip the shutter — *and the lamp fails to flash.* You have missed your picture!

The new Kalart B-C Flash Unit eliminates the most common cause of flash failure — *weak batteries.* The flash lamps are fired not by batteries but by a tiny and powerful battery-capacitor power pack. This new superpower method of firing flash lamps shoots the current to them with a sudden wallop. It assures peak lamp performance — whether you are using one lamp, two lamps . . . or up to six lamps on long extension wires. And you can forget about replacing batteries for two years or longer.

In addition, the Kalart B-C Flash Unit is the *only flash equipment* that enables you to make sure — *before you trip the shutter* — that *every lamp* is good regardless of whether you are using single flash, two lamps or a six-lamp extension hookup.

This feature alone makes Kalart B-C Flash worth several times its cost. A leading magazine has already provided its entire staff of more than 20 photographers with Kalart B-C Units. Figure it out for yourself. A Kalart B-C Flash Unit will save so many missed pictures and wasted films that it is a positive economy to get one now. Ask your dealer for demonstration.



The light that says "OK"

Test light is located directly back of reflector — and is ready to use instantly. Simply press it down *after* inserting flash lamp. A brief flash from test light is a signal that battery and flash lamps are good.

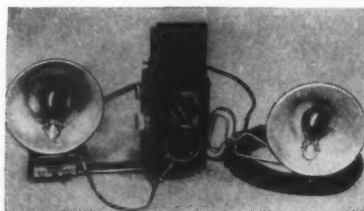


**PRICE
\$15.95**

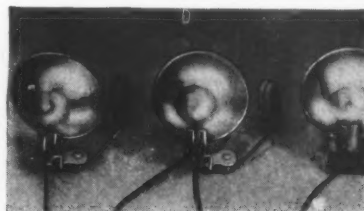
complete
including battery
and capacitor

Kalart B-C Flash Unit on Agfa Ventura. For cameras with accessory mounting shoes, Unit is supplied with

correct style bracket. For other cameras, a rubber-cushioned attaching bracket that screws into tripod socket is supplied. Unit for cameras with built-in sync, \$15.95, complete.



Kalart B-C Flash Unit and one Extension Unit on reflex camera. Correct connecting cords or synchronizers are available for all types of cameras — with or without built-in sync. A Kalart B-C Flash Unit and Extension Unit *cost less* than many 3-cell battery flash guns alone.



Kalart B-C Flash Unit with two Extension Units. Each unit is wired in series and provided with patent-pending "Self-closing" outlets. This assures positive synchronization of 2 to 6 lamps; also permits firing only one lamp in Flash Unit when not using extension flash.

SEND A PICTURE WITH EVERY LETTER

KALART

Kalart Speed Flash • Kalart Focuspot
Kalart Synchronized Range Finder
Craig Movie Editing Equipment • Kalart II Camera

FREE Send for this 16-page illustrated booklet today and get the full facts on how to put an end to flash failures. THE KALART COMPANY, INC. • Plainville, Conn. Dept. C-10 Please send free booklet on Kalart B-C Flash Units.

Name.....

Street.....

City..... State.....

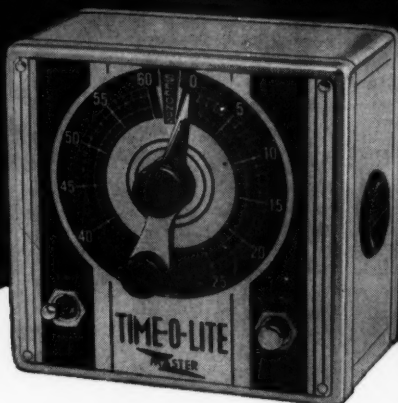
Camera owned.....

Name and address of photo dealer.....

There is No Timer Like a
TIME-O-LITE
 Automatic Electric Timer

Time-O-Lite Master
 Model 49

\$19.50



Constant use over a long period of time is the only real proof of the quality and dependability of a timer. Time-O-Lite Automatic Electric Timer has passed that test . . . for Time-O-Lite is not a new postwar product . . . it was manufactured long before the war, 15 years ago in fact, and many of the first models sold are still in active service. All told, more than a quarter of a million are in use the world over.

Only a precision-built instrument like Time-O-Lite, manufactured to the highest quality standards, can establish such a splendid performance record. So for a lifetime of accurate timing, when you buy your timer insist on Time-O-Lite. Ask your photo dealer for a demonstration.

Time-O-Lite Professional P-49

\$24.50

**Signalling
 TIME-O-LITE**

Commands audible attention the instant a time interval is completed, by buzzer sound which continues until you turn it off or recycle. 1 to 60 minute range makes it a timer for many other uses besides photography. An adjustable back-stop permits operator to reset the timer in total darkness. Built to the same high quality standards as all Time-O-Lite products. For 110-120 Volt, 60 cycle AC.



Model S-49

\$12.50

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Varilite, Light Control Unit, \$12.75



Time-O-Lite Hi-Lite Switch, \$6.50



Signalling, Time-O-Lite Model S-49, \$12.50



Time-O-Lite Footswitch Model FS-30, \$13.50



INDUSTRIAL TIMER CORPORATION

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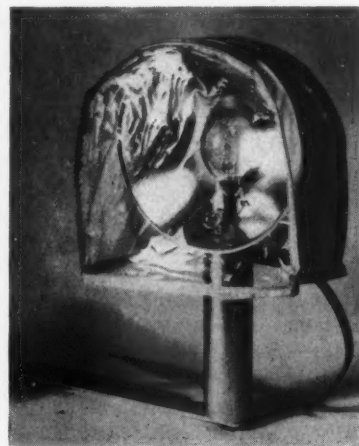
NEW PRODUCTS

(Continued from page 30)

Ingento Flash Color Guard

Here's a new flash guard for protection against shattered bulbs. The Ingento Flash Guard is made of plastic, and is transparent on one side while blue on the other. The blue side acts as a filter for color shots. It's easy to slip on the flash and folds into a small packet when not being used. Price \$4.99. BURKE & JAMES INC.

321 SOUTH WABASH AVE., CHICAGO, ILL.



Scotch Brand Repair Tape

This vinyl plastic tape is good for repairing cameras and camera equipment. It is 1/2 in. wide, resists water and photographic chemicals, and is unaffected by temperature up to 175° F. The tape comes in 150 in. roll. Price: \$3.99.

MINNESOTA MINING AND MFG. CO.
 ST. PAUL, MINN.

New B & H 8mm Cinelenses

High speed 1.5 in. f/1.9 Super Comat telephoto lenses and 6.5mm f/1.9 wide angle lenses are now available to the users of 8 mm cameras.



The telephoto lens features a depth of field scale with figures in red to avoid confusion with figures on the other scales. The w/a lens, it is claimed, gives 70% more light at full aperture than the Bell & Howell Widor lens previously used. Price: Super Comat telephoto lens, \$99.95; wide-angle lens, \$79.95. For further information write: BELL & HOWELL
 7100 MCCORMICK RD., CHICAGO 4, ILL.



Keys Electric Stereo Viewer

By means of a transformer, this electric stereo viewer changes regular house current to the low voltage desired in self illuminated viewers. This eliminates the need for batteries and provides an even light for viewing stereo pictures. The switch may be set in a turned-on position and left that way all the while the viewer is in use.

It features individually focusing eye pieces which are pre-set at the correct inter-ocular distance for stereo viewing. Price: \$16.50.

KEYS STEREO PROD.

8463 STATE ST., SOUTH GATE, CALIF.

Kalart Focuspot for Rolleiflex



A Focuspot unit for focusing the Rolleiflex camera in dim light or total darkness is now available.

Press the switch on the Focuspot and twin circles of light are projected from the two lenses. Point the camera so that the two beams fall on the subject, then turn the focusing knob until the two circles merge. The subject is then "in focus." Beams can be projected over thirty feet. The camera need not be altered in any way. A single large screw fastens the Focuspot to the tripod socket. It is a self-contained unit with no wires to connect, and no holes to drill.

The Focuspot includes a range finder mechanism with Focuspot lamp, batteries, and battery case attaching bracket. Available at all camera stores. Price: \$35. complete.

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	If New	Sale Price
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Midget Marvel, f4.5, vario shutter	29.50	19.50
Midget Marvel, f3.5, compur	45.00	27.50
Midget Marvel, f2.9, compur	54.50	34.50
Baldina, Xenon f2, compur	80.00	54.50
Super Baldina, r.f., Xenar f2.8, compur rapid	95.00	72.00
Agia Karat, Xenar f2.8, compur	69.50	44.00
Zeiss Ikonta 35, ctd. Novar f3.5, bit-in synch., case	80.00	59.50
Dollina O, Xenar f2.8, compur rapid	59.00	34.50
Argus C-2	45.00	29.00
Univex Mercury II, ctd. f2.7	81.00	39.95
Retina I, Xenar f3.5, black	51.00	32.00
Contax I, Tessar f2.8	95.00	72.00
Zeiss Tenax I, Tessar f2.8	85.00	49.00
Robot I, Trioplan f2.8	65.00	39.50
Perflex 55, f2.8	69.50	39.50
Kodak Flash Bantam, f4.5	49.50	35.00
Kodak Retina II, Ektar f2 coated	199.50	99.50
Leica III-A, Summar f2 coated	195.00	149.00
Leica III-G, Summarit f2 coated	350.00	219.00

REFLEX BARGAINS

Auto Rolleiflex, Tessar f3.5, Abbey tripper	225.00	159.00
Auto Rolleiflex, ctd. Xenar f3.5	210.00	144.00
Rolleicord, f3.5 Zeiss, Heiland flash	180.00	119.00
Voigtlander Superb, Skopar f3.5	75.00	59.50
Fothiflex, f2.5	90.00	57.00
V.P. Exakta, Tessar f2.8	110.00	85.00
V.P. Exakta, Chrome Biotar f2	195.00	129.00
Reflex Korelle I, Schneider f2.9	95.00	72.00
4 x 4 cm Rolleiflex, Tessar f2.8	139.00	99.00

FOLDING TYPE CAMERAS

Kodak Medalist II, ctd. Ektar f3.5	312.00	169.00
Super Ikonta B, ctd. Tessar f2.8	240.00	119.00
Super Ikonta A, Tessar f3.5 chrome	110.00	79.00
Super Ikonta C, Tessar f4.5	89.00	69.00
Voigtlander Bessa, r.f. ctd. Heliar f3.5	110.00	85.00
Ikonta C, Tessar f3.5, compur rapid	95.00	65.00
S.S. Dolly, r.f., Xenar f2.8, compur rapid	110.00	72.00
S.S. Dolly, Meyer f2.9, compur rapid	65.00	39.00
Zeiss 120 Nettar f4.5	39.00	24.50
Kodak 620 Monitor, f4.5, Kodomatic shutter	55.00	39.50
Agia Isolette, f4.5, compur rapid	55.00	29.50
Kodak 616 Monitor, f4.5 Kodomatic shutter	65.00	45.00

Save 37 Percent! 35-mm. COMBINATION

- * 100 Watt, 2 x 2 Slide Projector Aluminum cast, 4" doublet lens, rising tilt. List \$27.50
- * 30 x 40 Tripod Screen beaded fabric. List \$14.95
- * Metal Slide File, holds 300 slides. List \$ 3.25



35-mm. DAYLIGHT FILM LOADER

With 2 rolls, 100 ft. Ansco Supreme Bulk film (U.S. Gov't. Stock, fully guaranteed)

\$8.99

Loader alone \$6.15

8-mm. Fans! DE JUR MAGAZINE TURRET FADE-MATIC

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- * 1/2", f1.9 normal lens
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Complete \$157.50 Used (Value \$259)

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This famous camera used in combat by the U. S. Air Force, has been converted to civilian use by our experts. Operates on a battery . . . no winding, no brilliant movies.

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3-LENS TURRET BELL & HOWELL 70 DA WITH LUMAX 1", f1.9 lens PLUS —



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Satisfaction Guaranteed Or Your Money Refunded. FREE PROCESSING Panchromatic Weston 32-24

Size	Each	6 or More
8-mm., 25-ft. dbl. 8	\$1.25	\$1.15
16-mm., 50-ft. magazine	2.50	2.25
16-mm., 100-ft. rolls	2.95	2.75

PRECISION LAB SCALES at a sensational low price.

Here is the ultimate in high quality scales . . . at a price so low it's hard to believe. Hasagate bearings and comes complete with weights totaling 97 grams.

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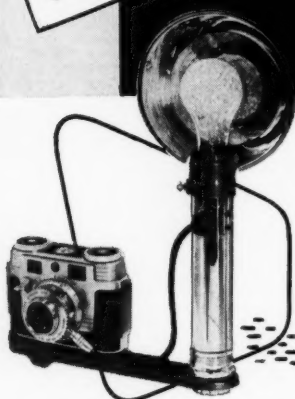
8 x 10 Cut Film Tanks . . . Brand New and priced at half their current value.
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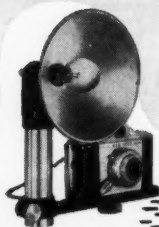
NOW!

GET BETTER FLASH PICTURES EASIER with *Heiland* **SYNCHRO-UNITS**



POPULAR SYNCHRO-SPECIAL ON NEW KODAK SIGNET

Designed to fit most all cameras with built-in flash, the Synchro-Special makes an ideal companion for your camera! Fine for flash work with either black and white or color. Scientifically constructed for proper light distribution with standard bulbs, you will be able to capture full film exposure with split-second detail.



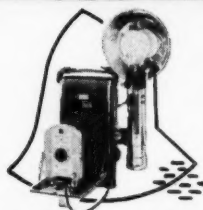
COMPACT SYNCHRO-MITE ON KODAK PONY

The Synchro-Mite is universally adaptable to most all small cameras and brings top quality flash pictures at lowest cost. Self-centering socket with positive ejector and other superior features make the unit a pleasure to use.



Exclusive SYNCHRO-CUSTOM ON ROLLEIFLEX

Tailored to fit your specific camera, the Synchro-Custom series offers professional type equipment at minimum cost. The 45-A Flex Focus or 46 Lumenette reflector will give you the very best light distribution. Unit has quick detachable gun for off-the-camera flash offering maximum flexibility and perfect light control.



SYNCHRO-CUSTOM FOR POLAROID TOO!

Get the best unit for your Polaroid Land camera—the Heiland Model SCL-46. Tailored specifically for rapid, positive flash operation with the Polaroid. You'll like its operation for fine flash pictures!

Regardless of the make camera you use, see your nearest Heiland dealer for top value in the correct flash equipment.

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behind the scenes

news of the photo industry

Peerless foodtophraphy

Would photographers rather take pictures than eat? According to the latest announcement from Peerless Camera Stores they would. Plans have been completed to enlarge the Peerless premises on East 44th St. in New York City by leasing the space formerly occupied by Stewart's Cafeteria, at 415 Lexington Ave., and joining it to the present store.

The new addition, approximately 20,000 square feet, was obtained on a 20-year lease for \$1,000,000.

Children, bitten by the photography bug, will find a special department catering only to them in the enlarged store. At the "Kiddie Corner," emulsions, developing and printing, etc., will all be explained to young purchasers.

It is claimed that the additional space will make Peerless the largest retail camera store in the world. Somebody better stock a few sandwiches along with the photographic equipment, however. A few visitors to the store might want to reminisce about "the good old days" when people ate food on the premises instead of taking pictures.

East is east, and . . .

Maybe it's the difference in climate. Perhaps it's something else, but a nationwide survey just completed by *Photo Dealer* magazine indicates that Easterners are buying fewer twin-lens reflex cameras than their Western and mid-Western cousins. Both coasts report that sales of 35mm cameras exceed sales of reflexes but the disparity in sales between the camera types is greater on the east coast.

Indications are, however, that the average photographer still likes the simple uncomplicated life. The best selling camera throughout the country is the under \$15 job with flash attached.

By way of Sweden

The British *Photoguide Magazine* quotes an announcement printed in Stockholm's *Nordisk Tidskrift for Fotografi* of a new German lens working at a maximum opening of f/1 called the Astro Tachonar. It is now being manufactured in focal lengths of 25, 50 and 75mm.

The British publication further quotes an interesting experiment carried out by Leica-Fotografie, Frankfurt on Main. Seems this German magazine tested two samples of an Isopan film, one made in the Eastern or Russian Zone of Germany, the other in the Western Zone. Although both films were of exactly the same type, the Eastern Zone film was found to have a higher emulsion speed than the Western. The iron curtain seems to affect emulsion speeds as well as everything else in the world.—THE END.



"Country Lane" by Jack Breed

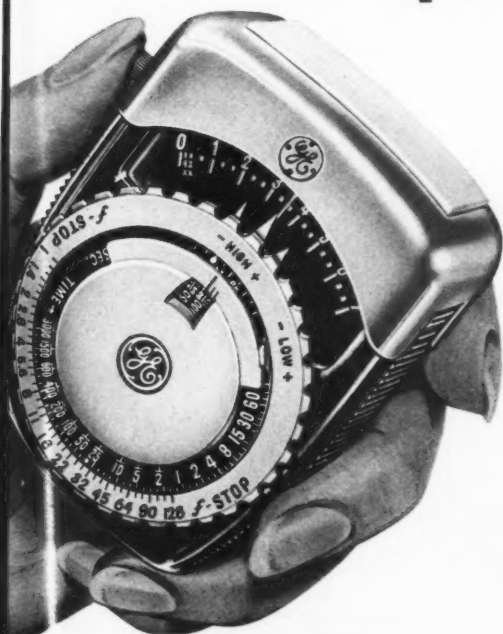
How to capture Fall Color Glory!

Jack Breed, noted landscape photographer, says
"General Electric PR-1 meter is indispensable"

Reports Jack Breed, well-known for his color photography in *Arizona Highways*, *National Geographic*, and most recently his 10-page "Spring in New England" feature in *Life*, "The key to outstanding landscape color photographs, especially in the fall, is dramatic lighting . . . plus correct exposure. On this scene, my G-E PR-1 gave me just the right exposure to capture all the delicate color gradations of the autumn foliage."



You, too, can depend on the General Electric PR-1 meter for perfect exposure, whether you're taking color, black-and-white, movies or stills. It's so easy to use . . . just *press, set and read*. Complete for incident or reflected light. See the PR-1, the "meter with a memory," at your photo dealer's today. Also, the versatile DW-68 Exposure Meter . . . dependable . . . accurate . . . sturdy. General Electric, Schenectady 5, N. Y.



"The meter with a MEMORY"

You can put your confidence in—

GENERAL  ELECTRIC

"An American"



in Paris...

HOW ED CLARK USED SPEEDED UP EKTACHROME
FOR *LIFE* STORY ON MGM'S SHOW... by LOU JACOBS, JR.



Gene Kelly, for once backgroundless, pursues the fleet feet of Leslie Caron.

ONE MORNING EARLY THIS YEAR Ed Clark of *Life's* Hollywood staff picked up an assignment that sounded pretty routine. His editors wanted to see the customary coverage for a possible couple of pages on a new movie being filmed at Metro-Goldwyn-Mayer to be called *An American In Paris*. The magazine was most interested in the 17½ minute ballet sequence which highlighted and climaxed the film. The manner in which Clark made his pictures, they added, was up to him.

Ordinarily motion picture coverage for magazines in black and white is shot during rehearsals under the stage lighting. On Technicolor movies the indoor scenes are generally recorded by big strobe units or multiple flash used by special arrangement with the studio. *An American In Paris* was shaping up as a lavish color extravaganza with nearly every sound stage to be in use for the brilliant ballet.

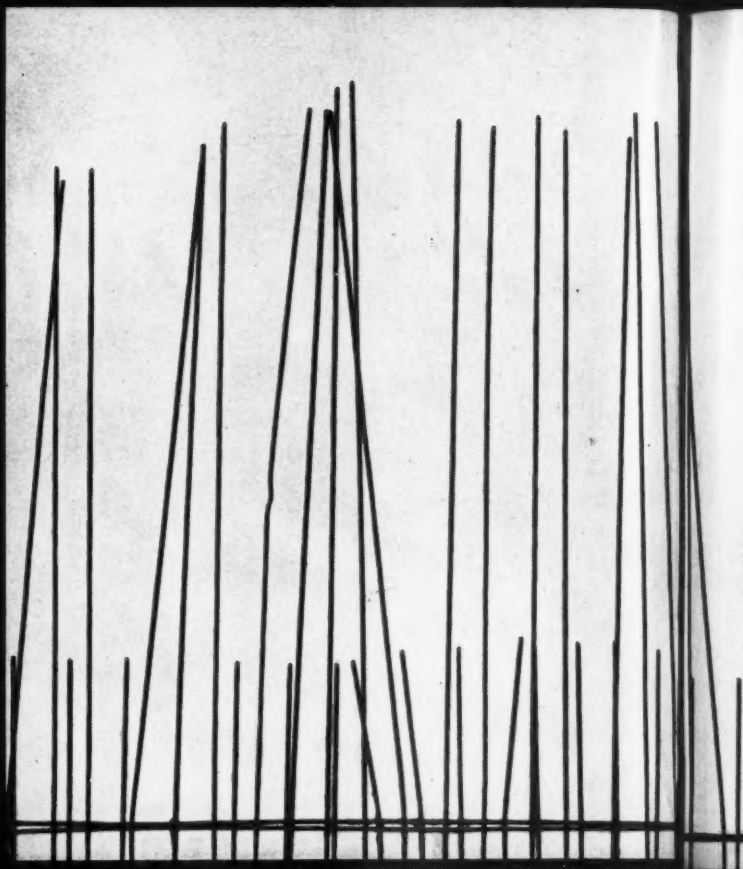
When he arrived on the set of *An American In Paris*, Clark's first problem involved research. He discovered that the plot of *An American In Paris* takes its tempo from the George Gershwin music of the same name. Gene Kelly plays an ex-GI staying in Paris ostensibly to study art. Into the mixture is also poured an alcoholic nostalgia for the good old U.S.A., and a pretty perfume shop girl named Leslie Caron.

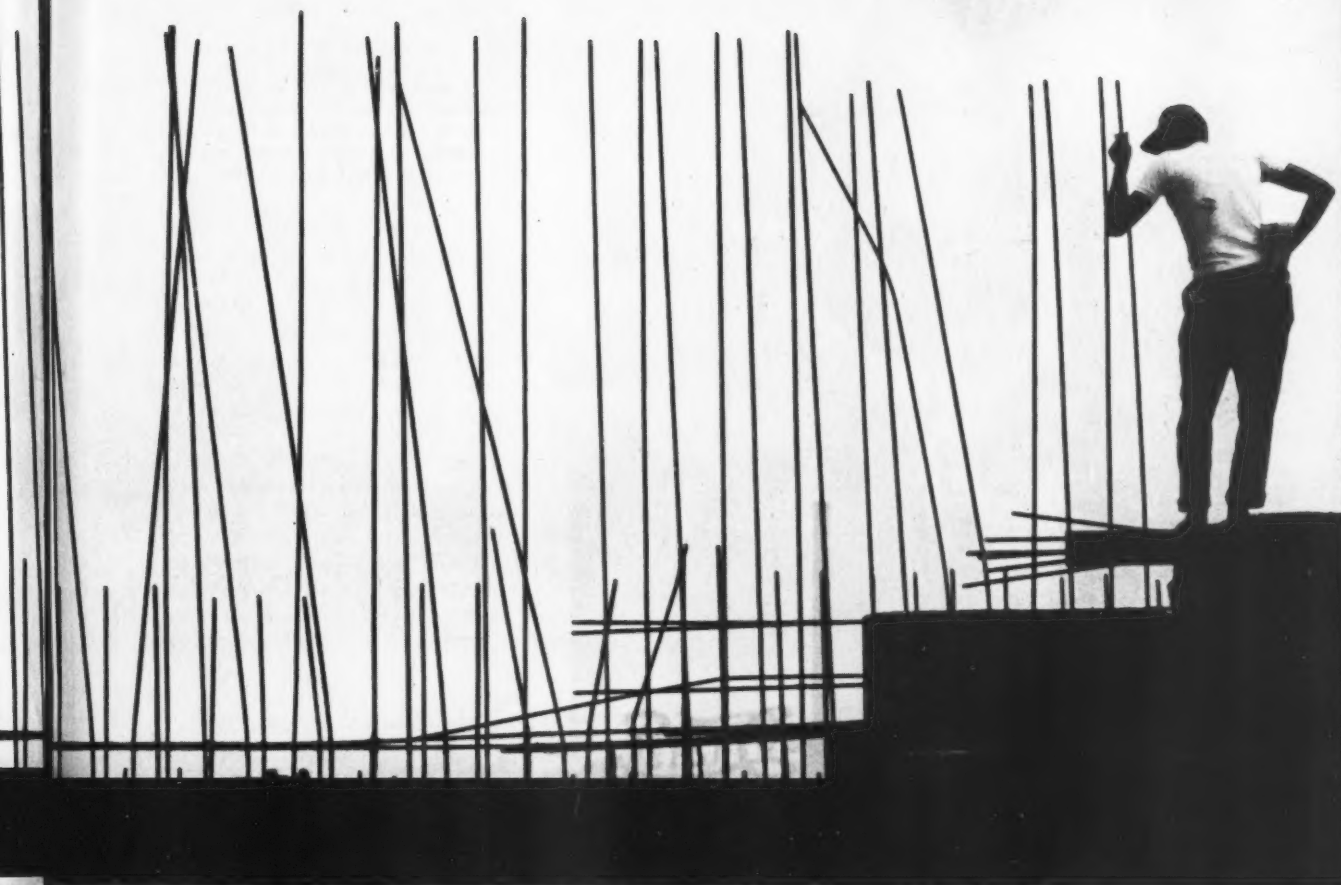
As the climax of the movie is sighted, Kelly's art-conscious emotions flow into a sort of day-dream in which his imagination roams in settings and against backgrounds recalling scenes of Paris as painted by six French artists. Thus evolves the 17½ minute ballet in which Kelly and Caron dance a brilliant chase to the symphonic jazz of Gershwin's 1928 (*Continued on page 104*)

◀ Clark's Rollei, Ektachrome, catch actor portraying Toulouse-Lautrec. (Photo © Time Inc.)

Diane and Ray Witlin took this patterned shot of a construction worker on the U.N. Building with a $2\frac{1}{4} \times 3\frac{1}{4}$ Graflex. Exposure: f/8, 1/200th. ◇

Model, wearing African burnoose was shot on rooftop with $2\frac{1}{4} \times 3\frac{1}{4}$ Graflex. This is a huge blowup from original, which was taken at f/5.6, 1/400th. ◇





THE WITLINS...IT'S A TOUGH FIGHT

by MYRON EMANUEL

HOW MUCH MUST YOU SACRIFICE to become a professional photographer? The answer, of course, depends upon who you are, how good you are, and to what extent you're willing to stick with it.

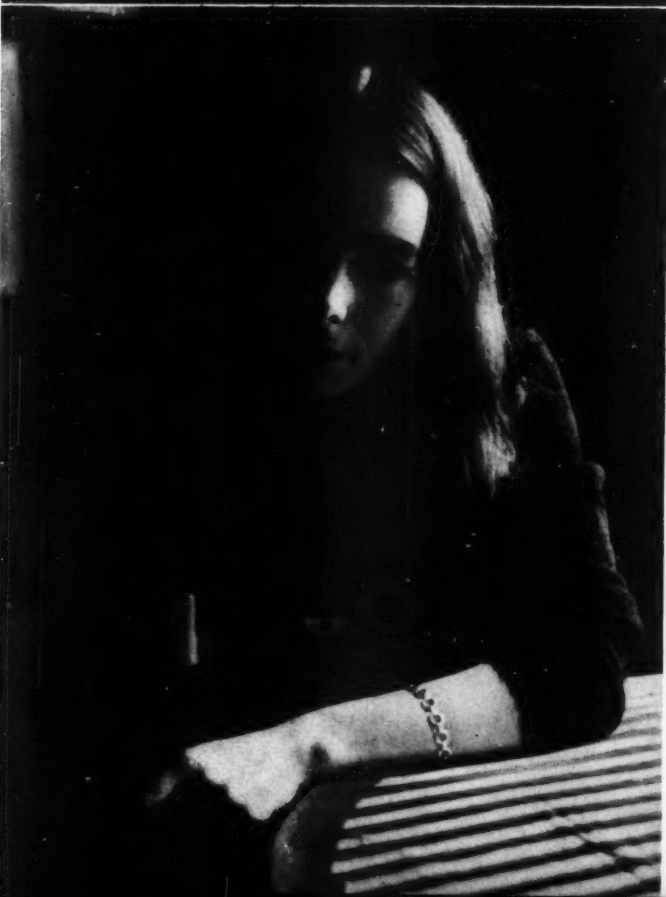
For some professionals, no sacrifice was needed to become successful. They were good and they got the breaks. For others, the sacrifices involved proved too much, and they turned their talents elsewhere. For Diane and Ray Witlin, a husband and wife photographic team, the sacrifices have been enormous, the goal not yet in sight, but the thought of giving up has never entered their minds. They are in photography to stay no matter what the future cost.

The story of Diane and Ray Witlin and their fight to become professional photographers isn't new. Hundreds of others have made the same fight. Hundreds more will make it in the future. But, it is unusual for a number of reasons.

First, it is a rare thing for any two photographers to work together closely and harmoniously. Especially if they are married to each



Both photographs were taken with a Contax II equipped with an f/2 Sonnar lens. The natural light study of a mother and child was made f/2.8 at 1/25 sec. Simple portrait of young woman at table was taken at f/2, 1/25 sec.



other. Conflicts are bound to arise concerning almost all aspects of photography when two determined and competent photographers are at work on the same project. The Witlins, however, have managed to avoid many of the pitfalls involved in working together, and seem to have extracted most of the advantages.

Secondly, it is rarely good procedure to leave a well-paying job to strike out on your own, knowing little about what you want to do, how to do it, or if you will ever make any money out of it. Yet, this is exactly what the Witlins did.

Third, when you are groping your way through to an understanding of photography, every mistake—big or small—is costly. The Witlins made their full share of the little mistakes and more than their share of the big ones.

Despite this, they are coming out of the woods. After three years of dogged devotion to their profession, they have finally begun to sell their pictures. In recent months they've clicked with some of the top magazines, including *Pageant*, *Parade*, and *This Week*. They sold *Life* a series of striking and unusual photographs of smokestacks on New York City tenements. To *This Week* they sold three picture stories: a set on a stringed-instrument

maker in New York's Greenwich Village, where the Witlins live; a set on New York's historic Fulton Fish Market which is undergoing modernization, and a set on city cats.

In retrospect, this photographic obsession now seems strange to Diane and Ray. Married only three years ago, they have been taking pictures in earnest for less than two. "It just sort of grew on us," Diane says, "slow at first . . . then boom, we were photographers."

Before their marriage, Diane, who is now 27, not only did not own a camera but can't remember ever having taken a photograph. Ray, who is a few years older, on the other hand, owned an Argoflex which he used to "fool around with on Sundays." Before he met Diane, he would wander around New York taking pictures of anything that interested him. Since he was a commercial artist, design was his main interest. And his early pictures tend toward the abstract.

Diane's main interest, until photography hit her, was art. After graduating from Mt. Holyoke she came to New York to study art. While she studied, she worked in art galleries to support herself. Far from taking any interest in photography, Diane developed an active dislike for the whole field of photography. "I've always been sort

Painter Moses Soyer was photographed in available light by the Witlins, with Contax II, f/2 Sonnar, f/2 at 1/10th.





All pictures on these two pages are from the Witlins' five month study of the Fulton Fish Market—a project they later decided was uneconomic. This was taken with a $2\frac{1}{4} \times 3\frac{1}{4}$ Graflex on a very overcast day. Exposure $f/8$ at $1/150$ sec.

of anti-mechanical, and I felt at the time that photography was a mechanical art," Diane says. "This feeling is part of the usual 'romantic' slant a lot of people get who are interested in art." This attitude is present in much of her early photography.

Shortly after her marriage to Ray, she began to revise her feelings toward photography, largely through one of the artists connected with the gallery for which she worked. "This artist, Richard Pousette-Dart, was also a photographer," Diane recalls. "His photographs were very beautiful and they opened my eyes to the fact that photography might be more than news pictures."

The bug bites Diane

After their marriage, Diane accompanied Ray on his Sunday photographic sorties, still expressing little interest in the subject. "Suddenly," she says now, "I found myself nudging him occasionally and saying, 'Why don't you take that? Why don't you shoot this?' When

my questions became too numerous and insistent, it became obvious that there was only one solution. I would have to own my own camera."

To celebrate the event, in the summer of 1948 Ray traded in his Argoflex and bought a miniature Rolleiflex and a Bantam, both second hand. Diane bought a second-hand Weltur, a $1\frac{5}{8} \times 2\frac{1}{4}$, eye level, folding camera which uses 120 film. The Witlins were in business.

Both Ray and Diane were working at the time, and neither of them even considered the thought of leaving their jobs to take up photography as a profession. Not yet. The fever had still to reach its height.

As their interest in the field grew, they added Saturdays to their picture-taking Sundays and began to do their own developing at home. "All our developing was done, and is done today, in our apartment," they announce with pained expressions. Their apartment, which consists of one room, 14x20 feet, is as they tell their friends: "A pretty good-size darkroom, an awful size for



Two purring cats—what cat wouldn't purr if he lived at a fish market?—caught with 2¼x3¼ Graflex, f/5.6, 1/80th.



Three dock workers stand quietly for portrait. One has hook over shoulder. Contax, f/2 Sonnar, f/3.5, 1/50th.

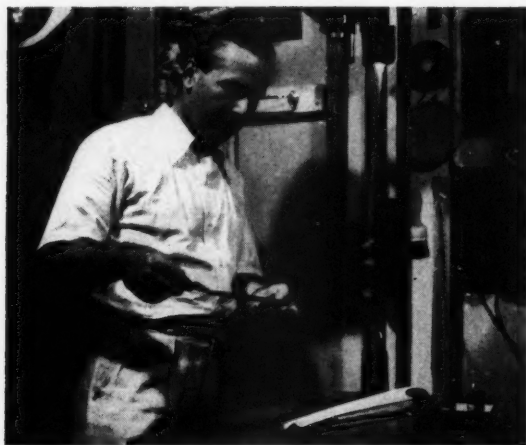
an apartment, and just plain miserable for a combination darkroom-apartment." Their developing equipment consisted of Nikor tanks, developer, printing paper, tape for the windows and a contact printer donated by a friend.

By the autumn of 1948, Ray learned to his sorrow that there is more to buying a second-hand camera than just telling the man what brand you want. His miniature Rollei and his Bantam were giving him more grief than exposures. Light leaks, faulty shutters, locking mechanisms and all the horrible things that can happen to a camera happened to both his possessions. He decided to trade them in for a brand new, shiny, untouched-by-human-hands Contax.

A few months later, frustrated by their inability to develop their photographs to anything larger than contact size, Diane and Ray laid out "a sizable amount of money" for a new DeJur enlarger. (Continued on page 90)

Only woman fish dealer at Fulton Market, Hazel Price, was photographed with 2¼x3¼ Graflex, f/8 at 1/100 sec.





1. Henle unwinds rolls of film previously placed in box for easy location in dark.



2. He rips paper from film, then folds film back to back. Ends are stapled together.

how Henle develops roll film...

TEXT BY JACQUELYN JUDGE
PHOTOGRAPHS BY HERBERT KEPPLER



5. Immediately Henle starts turning the films over and over without interruption.



9. Quickly Henle moves negatives to hypo where they remain for 20-minute period.



10. Excess water from 30-minute bath is removed by fingers, negatives hung to dry.



3. Badly in need of a third arm, he moves six rolls at one time from enlarger table.



4. Rolls are laid in stacked rows in developer (already in the tray), one at a time.



6. This process is repeated for six minutes. Then he turns on safelight.



7. From here on, films are inspected till they reach proper development.



8. Then they go in shortstop bath for 30 seconds. Development stops.

WE'VE SAID IT BEFORE, but we'll repeat because it is good advice, if you want your photographs to have that finished professional look which you admire in the work of such people as Fritz Henle, standardize your darkroom work. Don't have fifteen different kinds of film, don't have fifteen different developing methods. Stick to one, and save your variations for picture taking itself. More often than not, you'll discover that the envied professional has a very simple darkroom procedure, maybe more simple than yours. For this reason, MODERN is going to take you on trips to a number of professional darkrooms and show in detail how these photographers develop or print. Pick out the technique which seems simplest for you, the one that fits your special needs. Then stick to it and use that time you have left over for taking more and better pictures.

You can usually tell a good photographer by the state of his contact print file. And when you look at Fritz Henle's contacts, you are struck by the fact that sheet after sheet shows one perfectly exposed negative after

another. One day recently we asked Fritz about this apparent gift for getting perfect exposure. And he confessed that though correct exposure is an important part of the story, his developing technique is the other.

Henle uses but one kind of black and white film in his 99% present Rolleiflex: Ansco Supreme. He does not use speedier films because even the slightest grain bothers him in the extreme enlargements he must make for his industrial clients. Ordinarily he overexposes slightly, and underdevelops somewhat to get a negative which will print normally on No. 2 or No. 3 paper. But sometimes he can't help but underexpose his film while taking available light indoor industrial shots—in spite of the speedier lens of the f/2.8 Rollei which he now uses occasionally. And this is where controlled darkroom technique becomes important in getting good negatives.

The Henle darkroom is quite small. Its only real professional touch is a room air-conditioner which keeps the darkroom temperature around a comfortable 70 degrees even on warm summer days. (Continued on page 107)



MANY people have commented on my unbelievable cool-and-calm under conditions of wig-snapping stress. I've been told I have ice water in my veins and I've been told that I haven't any nerves. It has also been suggested that I have some secret, mysterious philosophy which carries me over these rough spots. None of this is true. The simple fact is, I stay calm to keep from screaming.

When a heavy lifeboat fell off a davit and mashed my reporter's foot to the deck, you couldn't have found a calmer man than myself. I promptly dashed below to my cabin, grabbed a Rollei and made a darned fine composition of an interesting facet of this highly pictorial tragedy. The negative was a little heavy (probably overdeveloped a bit by the boys in the lab) but it printed well.

When a cat sank its fangs into another reporter's wrist I found time to run off seven exposures—three showing tears coursing down her pretty face. (Page 46) All pictures had excellent expressions of pure agony and terror. But then, I always prefer naturalness in my pictures. When another reporter was lifted bodily over telegraph poles while dangling from the landing gear of a buffeted helicopter, I didn't bat an eyelash. However, I must admit I lost a bit of my natural savoir faire for fear he'd fall before I could make what appeared to be an excellent exhibition shot.

Later, when he again arrived on earth, he somehow got in the way of the oncoming helicopter. The pilot didn't see him. But I stood my ground and carefully judged the aperture which would give me sufficient depth of field to register both man and helicopter in focus.

Lip service

On another occasion I found it necessary to have a reporter stand in an icy stream for over an hour, waiting for the wind to die down so I could make a color shot. "Any moment now, Norm," I'd say. "Any moment now." While this may seem a bit heartless, I assure you that it wasn't meant to be so. His presence in the stream was necessary for my pictures and I do recall saying something nice to him afterwards. I believe I complimented him on the pretty color of his feet and lips.

As everyone knows, there is more to doing a picture story than meets the public eye. A photographer is continually at the mercy of the natural elements, the human element, large and small animals, and children (who are in a category by themselves). All of these, conspiring together, are unpredictable.

Somewhat akin to the human element, but about five points abaft the starboard beam lies another problem for the photographer. This problem is the reporter, or researcher. There is an old corn pone about curiosity killing a cat. Yet, if the proverbial cat had but a fraction of the average reporter's pry-

I'VE NEVER LOST A REPORTER

by **Bernie Hoffman, Life Photographer**

Photographs © Time Inc.



◁ The kitten was a very cooperative subject, she bit the arm cleanly every time. But I had an awful lot of trouble getting the reporter to stand still.

With a brave heart I stood my ground before the on-rushing helicopter. (It would have been a better picture if only he had listened to me . . . and slowed down.)



I spent hours trying to get the subject in the proper frame of mind. You know how difficult women can be near a dog.

ing instinct, the death rate among felines would amount to a mass suicide movement surpassing anything the world has seen since the lemmings marched to the sea. The big problem here lies in the assumption that it is the duty of the photographer to return his reporter alive—or at least in good working order. I've never lost a reporter, but I feel sure that if such a situation ever should occur, I would henceforth be regarded as a slipshod worker and looked down upon by my contemporaries. I might even be required by my editors to take my own notes. This could be serious—especially on a fast-moving assignment.

Still alive 'n kicking

Returning a reporter intact is not always an easy job. For an example, let me give you the complete picture record from my files on Miss Eileen Lanouette, who I understand is still alive and doing well. Preserving the life and well-being of Miss Lanouette proved to be an almost full-time job. But there were lots of captions to be taken and I felt the effort was worth my trouble.

When I first met Miss Lanouette she was a brand-new reporter on her first assignment. I observed at first glance that she was tiny, unusually attractive, intelligent, and fearless—the worst type. However, like most petite and delicate seeming ladies she turned out to be surprisingly strong and durable, and proved very helpful in



It took nerves of steel to keep from screaming as I waited for her to brush the bats from her belfry.

carrying my heavy camera bags and extra tripods.

Our assignment was to be part of an essay on animal senses. Our first subject was a wild bull—picked for temper and meanness. To bring off all the elements which this color picture required, I needed a gently rising grass-covered hill meeting a blue sky. We finally found just what we needed at the State Asylum in Raleigh, North Carolina.

Throwing the bull

We left New York on a windy sleet-crazy night when only four-engined planes with radar were permitted to ride the air lanes. It was Miss Lanouette's first plane ride. When we couldn't land at Washington and had to make four or five approaches to land at Richmond, I tried to relieve her consternation by a few well-chosen, lighthearted remarks like: "Can't think of anyone I'd rather be found dead with than you, dearie." Truthfully, I was personally worried about the situation, but I placed her morale before my own. I guess I'm what you'd call an instinctive gentleman.

During our three weeks of work with bulls, cats, dogs, rabbits and hawks, not once did I ever pick up a single one of her meal checks. She was new to journalism and I wanted to help her get that independent feeling that is so necessary for one in this type of work. On one or two occasions when she made a great and flourishing show of paying one of my own checks, I permitted her to do



I knew he could see better than me in the dark. However she, not being a photographer, didn't understand.

so by way of teaching her to place herself on the level of anyone she had to work with, and not be too overawed by mere important personages, etc.

My pictures show in detail some of the situations which might have lost Miss Lanouette to photo-journalism forever. Had I chosen to ignore her and concentrate on my own problems she might today be somebody's secretary, a housewife, or a drooling, blithering irresponsibility. But, a bit of sage advice here, a word of wisdom there, and several harsh words every now and then saved the day. Upon completion of our assignment Miss Lanouette insisted that we return on separate planes. "Great!" I chortled and thwacked her across the shoulders with such enthusiasm she dropped all our baggage. For now I knew that I had succeeded in making her a completely independent individual.

No matter that she never thanked me, nor mentioned the part I played in helping her over the first tough hurdles. In fact, I think I'd be terribly embarrassed should anyone ever touch his forehead to the ground or present me with a burnt offering. I'm merely another human being—and I like to keep it that way.—THE END

Too bad I didn't take this picture in color. His varicose veins would have been a wonderful study in pale blue.





ALL PHOTOGRAPHS BY ARNOLD F. T. KOTIS
Fig. 1. A level available in hardware stores can be mounted on cameras with household cement. Since surfaces are non-porous, allow approximately 12 hours for complete drying.

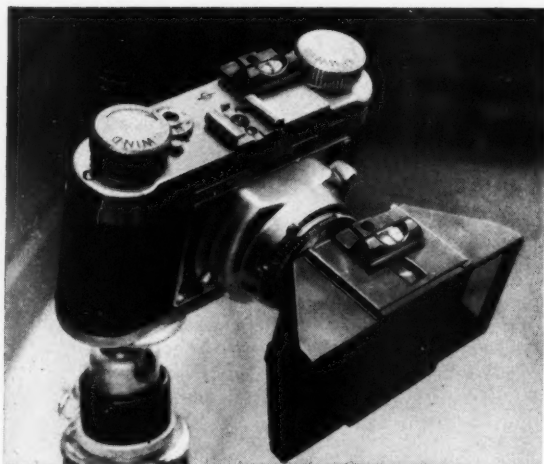


Fig. 2. If an optical stereo attachment is used on your camera, both camera and attachment should be equipped with spirit levels since both must be adjusted separately.



Fig. 3. The Radex and other stereo instruments which shift the camera between shots, should be equipped with both horizontal and vertical levels. Check them before each shot.

STEREO on the level

by JULIUS B. KAISER

WE'VE ALL SEEN SNAPSHOTS of tall buildings in which it looks as if the edifices were falling over backwards. If you wish to correct such distortions in planar, single-eyed photographs, you must employ various tilting controls while making enlargements.

In stereo photography, however, an up or down tilt results in no distortion whatever. It is an amusing sight to watch someone looking through a viewer at a picture made at an upward angle. His head invariably goes back, the viewer is tilted up, and the picture he sees is as natural as if he were looking up at the object photographed.

There is a dangerous tilting pitfall for stereo photographers, however. A most serious and damaging error is to have any side-to-side tilt. In allowing side tilt to occur, one picture of the stereo pair will be higher than its mate, and fusion of the two in the brain of the beholder will be extremely difficult. If, for example, we take a girl's picture in stereo and permit lateral displacement to occur, the top of her head may be 1/32 in. from the top of the left picture and 1/16 in. from the top of the right. One eye must look up and the other eye must look down when we try to see this stereo pair. The attempt to accomplish the task results in eyestrain, making the viewing of such stereo pictures a horrible chore.

While lateral displacement may not always be as acute as the above example described, even a small amount of its presence is noticeable, especially if the pictures are projected. In this latter instance the consequent enlargement magnifies the distortion and requires adjustment of the projector while spectators are trying to enjoy the show—a procedure that detracts immensely from the success of any stereo evening. No truly effective means to rectify this distortion completely exists—the camera must be held level laterally when pictures are taken.

One camera offered in grandfather's day for the taking of stereo photographs had a spirit level on it. The little glass tube, filled with liquid, contained a tiny bubble which lay in the center of the tube when the camera was level.

Many stereo photographers may say, "I don't need a spirit level; I can line up my camera with objects that I photograph—the vertical lines of windows and buildings guide me." To that assertion there is but one answer.



Fig. 4. If a waist-level finder is used on the Stereo Realist, the lens hood slant must be reduced or it will interfere with the finder. Masking tape in the hood hinge will do it.

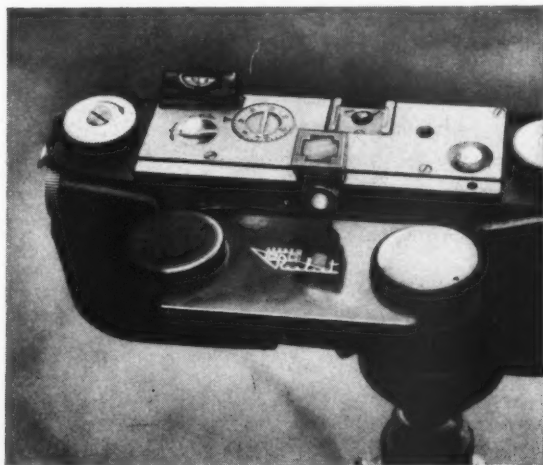


Fig. 6. The Stereo Realist with a spirit level and waist-level finder. The lens hood has been taped (Fig. 4) to prevent it from obscuring the finder. Level's bubble is centered.

Place a spirit level on your camera, temporarily. Sight your camera as you do usually. When you have it "just right," look at the position of the spirit level bubble. Carry out this experiment a few times and I think you'll agree that the bubble is a lot more accurate than your judgment. So let's see about fitting levels.

Household cement will do

There is no necessity for boring holes in your stereo equipment to fit a permanent level. A small amount of household cement will hold nicely (Fig. 1), if allowed to dry for twelve or more hours. A level can be bought at most hardware stores.

If a single-lens camera, equipped with a mirrored or prismatic device, is used to make stereo pictures, you'll need two levels (Fig. 2). One goes on the camera, the other is placed on the stereo device itself. Before a picture is made, the camera's level must be lined up so that the bubble is in the center. Then the attachment's level



Fig. 5. To fit a waist-level finder to the Stereo Realist, loosen the screws of lens hood until metal of viewfinder enters sufficiently to hold. Then tighten lens hood again.



Fig. 7. Spirit level on camera? Camera on tripod? Cable release attached so as not to jar the camera? All set. Waist-level finder is not necessary since tripod is used.

must be made to correspond. When both bubbles are bisected by the hairlines at the same time, the picture can be taken.

If stereo pictures are to be made with a single lens camera which is moved after one exposure to make the second picture of the pair, two spirit levels are again necessary. This time, however, they must both be mounted on the stereo device itself (Fig. 3). One level will handle the side-to-side tilt. The other level is placed to handle vertical tilt.

Although we have previously said that vertical tilt correction is unnecessary in stereo, the statement is correct only if both pictures of the stereo pair have the same vertical tilt. When it is necessary to make two separate exposures at two separate times, moving the camera, the vertical tilt is liable to be changed between exposures. Thus we need a vertical tilt level to assure the same vertical accuracy in both stereo pictures.

If a stereo camera with two lenses is used, only one level, mounted on the camera (*Continued on page 105*)

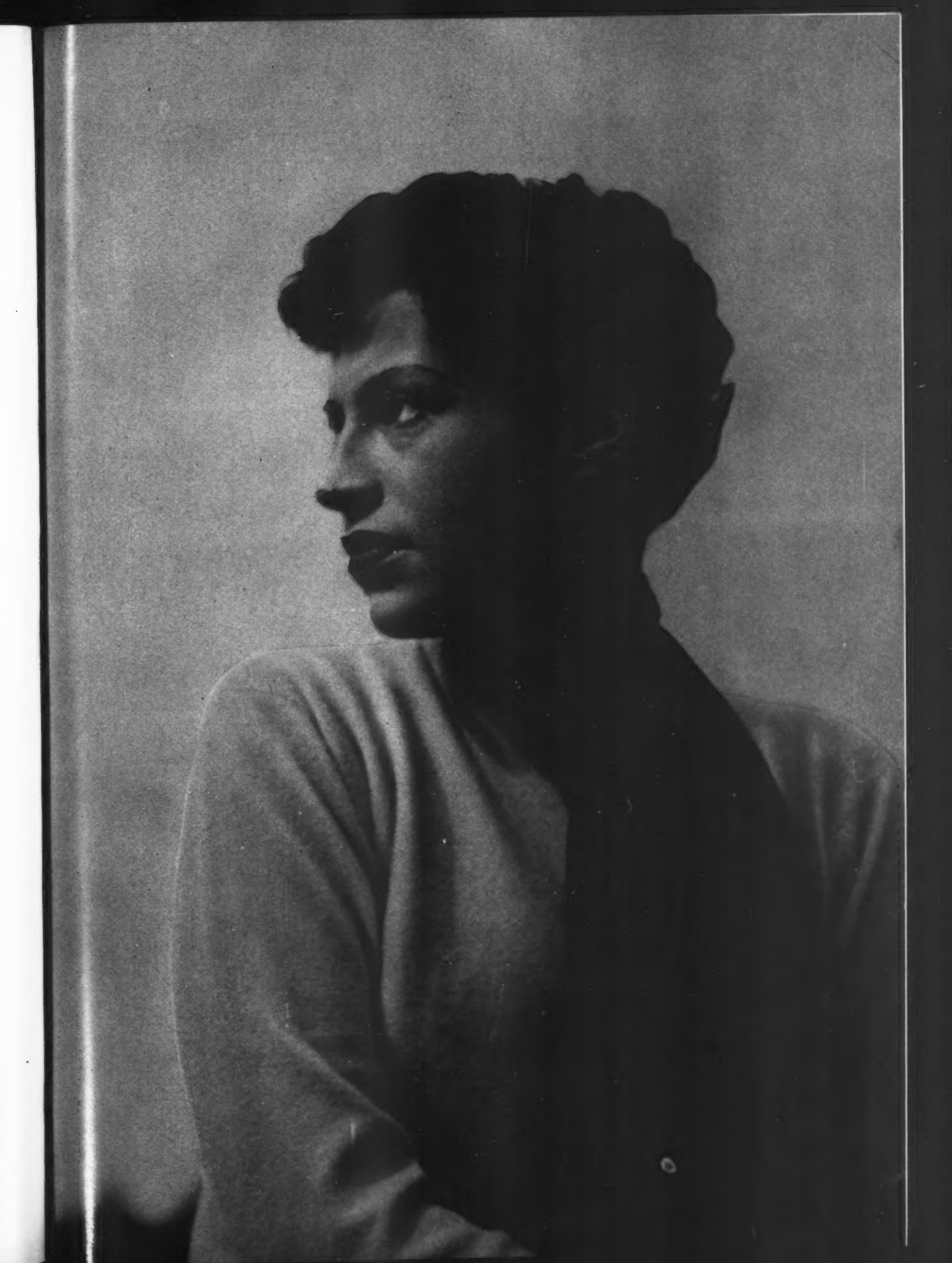
THE NEW KODACOLOR

**Better color, better prints from Kodak's
negative-type color film . . . by John Wolbarst**

BECAUSE KODACOLOR FILM has always been marketed as a simple to use film for simple to use cameras, most of the more skilled photographers with better equipment have avoided this color film like the measles. In fact, it's pretty hard to find anyone up in the expensive twin lens reflex class who has ever cranked a roll of Kodacolor through the camera.

Of course, it must be pointed out that their reluctance hasn't been entirely due to the psychological aspects of exposing a "box camera film" through a topnotch f/3.5 lens. The Eastman Kodak Co. introduced Kodacolor the day after the Japanese bombed Pearl Harbor, but until fairly recently, Kodacolor prints frequently were nothing to brag about. However, within the past year there has been such a remarkable improvement in Kodacolor that it's now worth a try in anybody's camera, no matter how elegant the lens and shutter. Present day Kodacolor has been made virtually *(Continued on page 55)*

The model, sporting a suntan, posed in soft after-noon sunlight. A Weston meter reading of her face indicated an exposure of f/11 at 1/50 on Kodacolor for photographer Herbert Keppler who used a 2¼ x 2¼ Ikontax III. This color plate was made directly from a standard 8 x 10 Kodacolor enlargement. ▷



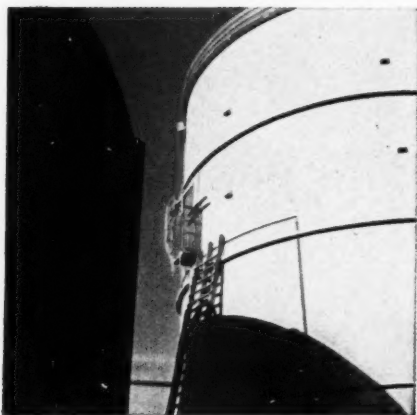


Brownie Reflex, noon; eye shadows too deep.



JERRY COOKE

Large mass + simple color = good Kodacolor.



JERRY COOKE

Almost a black and white, but effective.



JERRY COOKE

Barbara Bel Geddes; overhead stage light.



JERRY COOKE

Above: Pastel shades recorded pleasingly.

Left: Kodacolor print made from 35mm slide.

a counterpart of Kodak's professional studio type color film, Ektacolor Type B. Apparently, in altering the sensitivity of the dyes in order to step up the speed of Kodacolor, a considerable amount of the high color fidelity of Ektacolor has been sacrificed. However, that statement must be made with a reservation for, according to the Eastman Kodak Co., if you photographed the same subject on both Kodacolor and Ektacolor films, and then made prints from both negatives by the Kodak Dye Transfer Process, the one made from the Kodacolor negative would compare well with the one made from the Ektacolor negative. Since most Dye Transfer prints cost \$25 to \$50, and standard Kodacolor prints cost 36 cents, it's hardly fair to compare a Kodacolor print to a Dye Transfer print from an Ektacolor negative.

Kodacolor is a really remarkable product. It is a negative type color film—that is, when processed it produces a color negative and from this a color print must be made before you have a picture.

In this respect it differs from Kodachrome, Ektachrome, and Ansco Color, the transparency type films which present a complete color picture after they have been processed. Transparency type color pictures must be viewed by light transmitted through the film. Kodacolor prints, however, are printed on a white opaque paper base. They must be viewed by reflected light, just as you look at this printed page, or any black and white photo.

Kodacolor is made only as roll film, in the following sizes: C828, C127, C120, C620, C116, C616. A roll of C120 costs \$2. After exposing a roll of Kodacolor you must take it to some Kodak dealer and have it sent off to Rochester for processing, for which there is no charge. However, the standard Kodacolor prints which are returned will cost 36 cents each. Prints range from $3\frac{1}{2} \times 3\frac{1}{2}$ to $3\frac{1}{2} \times 5\frac{1}{4}$ inches, depending on the negative size.

It's a high speed film

Kodacolor is extremely fast, for a color film. It has an A.S.A. daylight exposure index of 25 as compared to 8 for daylight type Ektachrome and 10 for Kodachrome. Basic outdoor exposure for average subjects in bright sun is 1/50 second at f/11, as compared to 1/50 at f/6.3 for Ektachrome or Kodachrome. This means that Kodacolor can be used in fixed focus box cameras, or in other types of cameras with lenses of small aperture. It also means that in cameras with fast lenses, Kodacolor can stop a lot of action with shutter speeds which might not be possible when using the transparency type films.

Indoors, the same relatively high speeds are available. Kodacolor Type A for artificial light has an exposure index of 20, and with a No. 5 flashbulb used as open flash provides a guide number of 100. Thus, with the bulb 12 feet from your subject you

could set your lens at f/8 and get maximum sharpness and good depth of field. Exposing Ektachrome Type B sheet film, under the same conditions, you'd have a guide number of only 50; at 12 feet you'd have to open up the lens to f/4.5.

Beautiful black and white prints may be made from Kodacolor negatives. In fact, even those negatives which might produce a color print in which the colors were out of balance or unpleasing, will produce satisfactory black and whites.

Kodacolor prints vs. transparencies

When you start to show some Kodacolor prints around the office or shop, or to your friends, there's always bound to be at least one comment to the effect that, "They're not as good as my Uncle Otto's Kodachrome slides," or something similar.

Of course they're not as beautiful to look at as a well exposed transparency which is illuminated by a powerful light transmitted from behind. There are very good reasons why this is so and they are stated most clearly in the Kodak Color Data Book, *Color As Seen and Photographed*.

"The most favorable condition under which a color picture can be viewed is by projection of the picture, in positive transparency form, in an otherwise completely dark room. The screen then becomes an isolated patch of colors with a completely dark surrounding. Under these circumstances, the eye adapts in such a way that a maximum amount of the gray added by the unwanted absorption of the dyes is removed from all the colors; it also adapts, over a very wide range, to the overall color balance of the transparency. Both of these effects make the reproduction appear *more nearly correct than it really is.*"

Comparison tests show that good Kodacolor prints compare quite favorably with average Kodachrome prints or Ansco Printon prints made from transparencies, and it is on this basis that Kodacolor should be judged. Prints on either Printon or Kodachrome base are frequently a vast disappointment to the person who sent away a richly colored transparency.

Properly exposed Kodacolor negatives will produce prints with remarkably good color rendition. Kodacolor stands up well to overexposure of one or one and a half full stops, the most noticeable deficiency being in flesh tones, which may become white and chalky looking just as with any color film. However, underexposure shows itself more drastically, with a dirty gray-brown veil covering the entire print in cases of extreme underexposure.

Extremely short exposures, such as 1/1,000 second, or exposure to electronic flash units, may cause a slight shift in the color of the Kodacolor negatives, just as it's liable to happen with the transparency types. This, however, can generally be taken care of with appropriate (*Continued on page 100*)

2-LAMP FLASH

*Peter Gowland shows amateur
Raymond Penn how it can be
used for home portraiture*

by ARVEL W. AHLERS

ONCE AN AMATEUR HAS DECIDED to add extension flash to his indoor setup, he generally runs smack into a problem of technique. How should extension flash be handled so as to eliminate guesswork and obtain the best picture results?

We had two reasons for asking photographer Peter Gowland to try his hand at answering these questions. For one thing, Pete uses flashlamps the way G. E. and Sylvania undoubtedly wish everyone would. Secondly, we knew that if we asked him to tell us about using extension flash, he'd wind up actually *showing* us how he does it.

Sure enough, Pete's first move on this assignment was to get in touch with Raymond Penn, a 20-year-old student whose training in photography has not yet included the use of extension flash. "Most amateurs make about the same minor mistakes when they first begin to use extension flash," Pete commented. "My idea is to let Raymond use his own judgment in lighting several subjects with double flash. When he's finished, I'll demonstrate whatever suggestions—if any—I can offer for improving the set-up."

The equipment

To keep everything on an amateur level, it was decided that only non-professional subjects would be photographed in their own homes. Since Raymond was familiar with Rolleiflex cameras, Pete suggested that they use his (Gowland's) camera for which a Heiland flashgun and a 15-foot extension cord was available. The only additional equipment to be used consisted of a tripod, a folding stand to support the extension light, reducing adapters for the light reflectors (so they could accommodate No. 5 flashlamps), and a supply of 120 Super-XX film. As an afterthought, Pete added several pieces of cardboard and a handful of clothespins to the

AMATEUR RAYMOND PENN

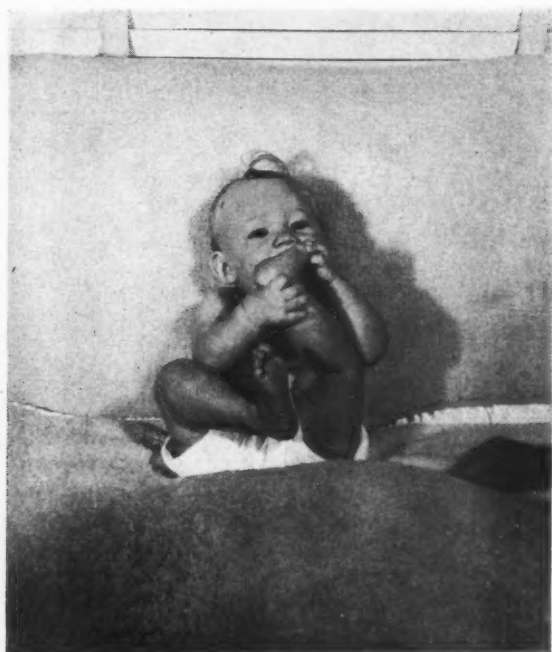


Raymond's setup for photographing 8 months old Holly Block. He held the main light in his right hand, placed the extension light on a stand 45° to the left. Exposures were 1/250 sec. at f/22; No. 5 lamps, Super-XX.

PROFESSIONAL PETER GOWLAND



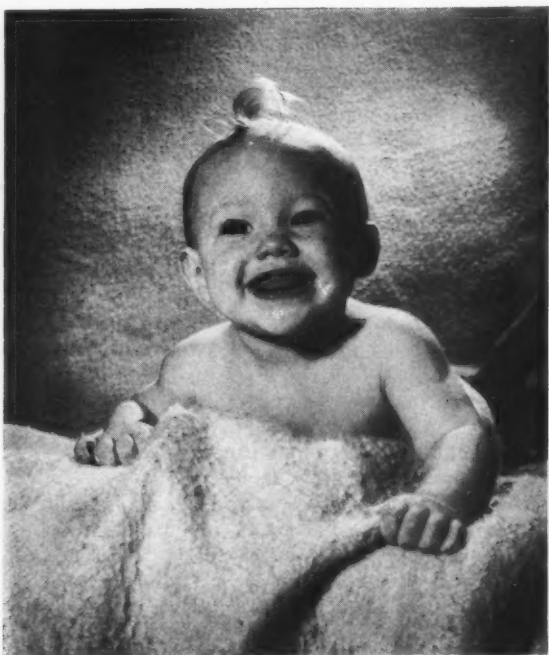
Gowland clamped the extension light to a floor lamp (using paper to shield it from his lens), and followed the baby's movements by hand-holding the camera. His exposures were identical with Raymond's, above.



With the Rollei mounted on a tripod, Raymond found it difficult to follow the baby's movements. In these two pictures, *above*, part of each negative was wasted when the baby moved away from the camera, or off to one side.



Prelighting these pictures with photofloods would have helped eliminate several technical errors. The twin highlights in each eye, as well as the opposing cross shadows, should have been eliminated because they are distracting.



By pinning the blanket to the Venetian blind, Gowland obtained several extra feet of background area. Note that his choice of camera angles was slightly lower than Raymond's. The extension light high in back separated



the baby from the background and highlighted her hair. The front light furnished the modeling shadows, and gave each eye a single catchlight. Gowland would have liked the poses better had the baby looked into the camera.

AMATEUR RAYMOND PENN



Raymond's setup for the picture of Leonora Alberti, right, consisted of a main light being handheld six feet in front of her, and an extension light placed on a stand 45° to her right. Exposure was 1/100 second at f/22. Gowland liked



this setup except for minor details; he suggested (1) either lighting the area behind Leonora or placing her against a wall; (2) using more negative area by moving in closer to his subjects; (3) having them look into the camera.

basic equipment that would be available ordinarily.

The first stop was at the home of Holly Block, age 8 months. Pete had sort of a double-barreled reason for choosing Holly as their first subject. "She is now at an expressive age where she reacts beautifully to new faces and strange noises," he explained, adding with a grin, "Holly is also the daughter of the fellow who originally introduced me to my wife Alice—and I owe him a picture."

Raymond's shot of the baby

To start things rolling, Raymond borrowed one of Holly's baby blankets and draped it over the living room sofa so as to provide a solid-colored posing platform and background. With Mrs. Block sitting at one end of the sofa to make sure Holly tried no impromptu gymnastics, Raymond then set up his equipment as shown on page 56. First he mounted the Rolleiflex on a tripod and raised it until it was slightly above the level of Holly's head. Then he clamped the extension flash to the folding light stand and positioned it about 45° to the left of the camera. Holding the main light in his right hand at a distance of about five feet from Holly, he shot the two pictures shown at the top of page 57. His exposure, based entirely upon the distance between the main light and Holly, was 1/250 second at f/22.

Pete felt that Raymond had done rather well for a first attempt with double flash. He didn't need to wait for the negatives to be developed, however, to prophesy that there would be distracting cross-shadows in both pictures of Holly.

"With a little experience," he told Raymond, "you'll get so you can judge almost precisely where the light from each lamp will cast a shadow. Whenever in doubt, or whenever you use multiple flash for lighting a color

shot, I suggest prelighting the subject with photofloods. While it may slow you down—it may also save your picture." (Editor's note: Gowland's prelighting technique for shooting color is described in detail in "How This Month's Cover Was Made," May, 1951, MODERN.)

Pete's setup for Holly

To demonstrate one of his favorite setups for photographing babies with double flash, Pete removed the shade from a floor lamp and tipped the lamp stand forward so that it rested against the Venetian blinds behind the sofa. The extension flash reflector was clamped to the bowl of the floor lamp, and a piece of cardboard was fastened to the reflector with clothespins so that the glare from the light would not reach the camera lens later on. After arranging the extension light, Pete pinned the upper edge of the blanket to the Venetian blinds so as to obtain several extra feet of background above Holly.

Instead of using the tripod, Pete handheld the camera. "By handholding both the camera and the main light," he explained, "I have a chance to follow Holly's movements and stay close enough to her to get a large image on my negative. With the shutter speed set for 1/250 second, there is very little danger of either baby or camera movements spoiling the picture."

Notice that in Pete's pictures of Holly (page 57), the single main light provided roundness and modeling, yet at the same time placed only one catchlight in each eye. The extension light did a nice job of highlighting and detailing Holly's hair, and at (Continued on page 108)

This variation of two-lamp portraiture, right, comes very close to simulating natural light. Gowland used a No. 5 flashlamp in the table lamp (see text) for his main light, and an extension light handheld to the left for fill-in.

PROFESSIONAL PETER GOWLAND



To give Leonora a more relaxed pose, Gowland had her support her arm on the edge of the couch. Next he clamped the extension flash (shielded with paper) to a window ledge above and to the right of Leonora. With Ray-



mond holding a white card above and to the right of the handheld camera, Gowland "bounced" his main light off the cardboard and over his subjects from a distance of three feet. Exposure for this shot was 1/100, f/12.5.





MOTHER AND CHILD

A universal and timeless theme for artists
is that of mother and child. In all
languages, in all times, in all the arts. On
these eight pages, through the eyes of
Tana Hoban, the most modern of the
arts gives new vision to an old theme.

The next time you take your camera out,
try an old idea—for new pictures.

COMBINATION OF NATURAL light streaming in
window with one No. 4 photoflood for fill-in is
typical Hoban setup. Other data: $3\frac{1}{4} \times 4\frac{1}{4}$
Graflex, Cooke f/2.5 lens, f/3.5 at 1/50th.



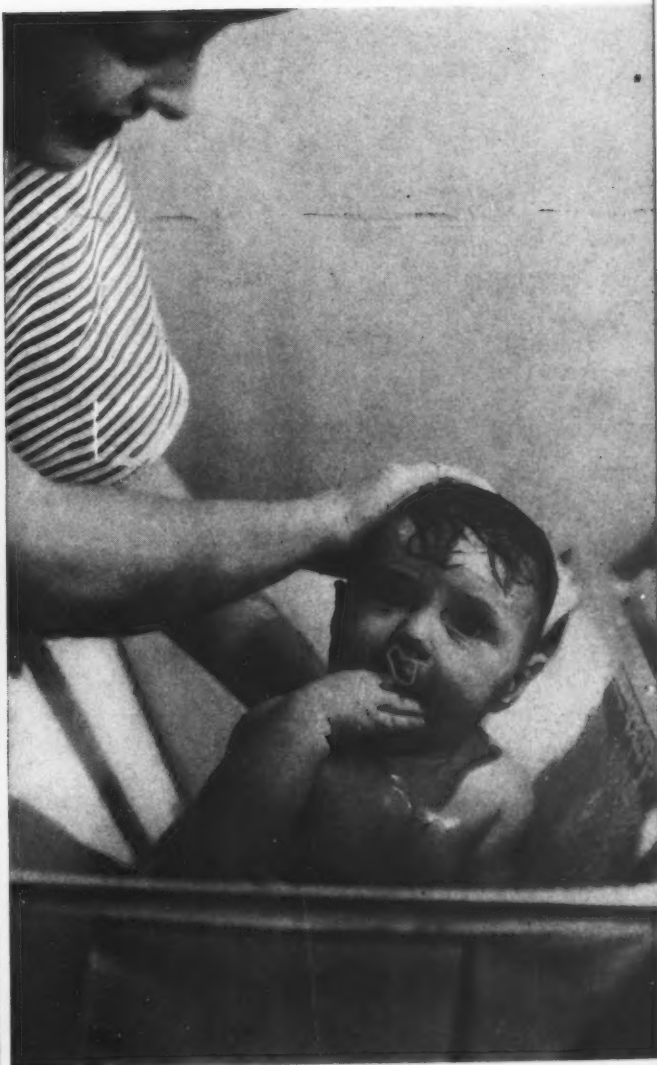




IT'S BEST to have mother and child doing something in your pictures. Happy boy on opposite page is being helped with first steps. Bubbling baby above has just been told a good joke, and the little girl to the left is barefootedly enjoying a swing on the backyard fence. Such direction from the photographer will keep subjects happy, give no chance for strain. Remember this: People love snapshots more than formal pictures because they capture memorable events. Keep the best of the snapshot tradition always in your mind's eye.



GET DOWN ON the child's level and see what his world is like for joyous scenes like that above. Remember that patience is the keystone of good photographs involving children. If a little girl wants to whisper secrets to her mother, don't get impatient. Just take another picture. Follow baby's routine for a day to get him used to you and search out scenes like that of the wet young man above. Photograph at left is good example of natural backlighting. Center photo also has a backlight, a spot from the head of the stairs. Additional illumination from two No. 4 photofloods. Same data holds for picture to right. All three were taken with a $3\frac{1}{4} \times 4\frac{1}{4}$ Graflex, Cooke f/2.5 lens. Left: 1/50 sec., f/8. Center and right: 1/50 sec., f/5.6.



TENDER LOVE is the story as a mother watches over her helpless baby's sleep. Tana Hoban caught the moment with a $3\frac{1}{4} \times 4\frac{1}{4}$ Graflex, f/2.5 Cooke lens, 1/50 second at f/5.6. Lights were two No. 4 plus two No. 2 photofloods. Mother's hands emphasize baby's smallness and plain blanket provides excellent background. ▷

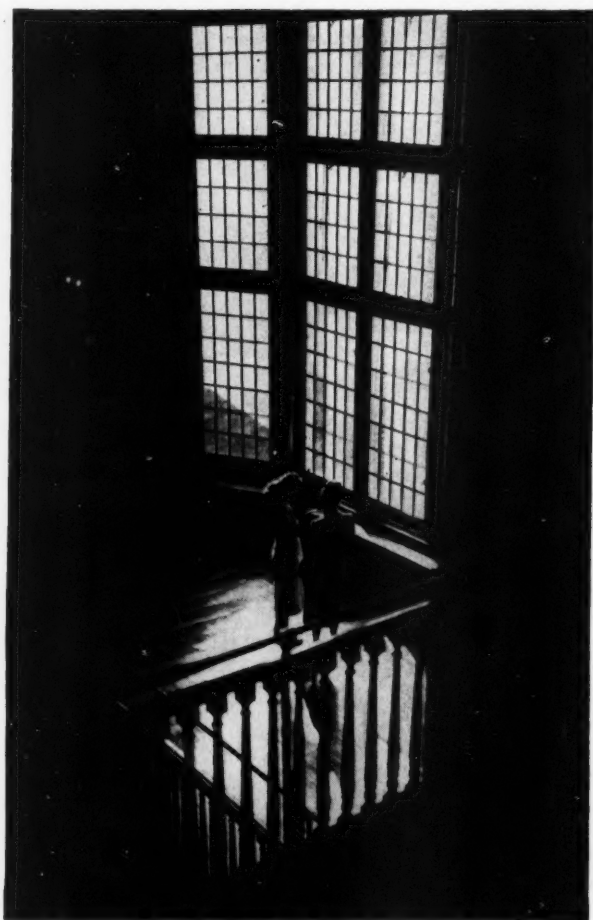
DELICATE, BUT SHARP high-key effect was obtained by bouncing light from two 1500 watt-second strobe lights against walls and ceiling. The camera, a $3\frac{1}{4} \times 4\frac{1}{4}$ Super D Graflex, was equipped with an f/4.5 Ektar lens. Opening was f/9. Simplicity of costume and natural pose make this portrait of a mother charming. ▽





***pictures from
our readers...***

"I tried it myself"



Reader Arthur Russell of Philadelphia credits "Don't Keep The Sun Behind You" (May 1951) with making him aware of picture possibilities in backlit scenes. In a trip to the Casa Loma in Toronto, he added human interest to a pleasing light-pattern scene and came up with this picture. Speed Graphic, 1/50 sec. at f/5.6, Super-XX.

DID YOU KNOW that every picture submitted by a reader to the "Columns Editor" is considered not only for "I Tried It Myself" but for all other editorial features and columns in the magazine as well? If accepted, payment and credit go to an amateur exactly the same as they would to a professional photographer.

If you have a favorite picture, or set of pictures that you're proud of, we'd like the privilege of seeing them. There are no restrictions as to subject matter. In a nutshell, here's all you need to do:

Try to select glossy black-and-white prints (do not send color transparencies or color prints to the Columns Editor) which are no smaller than 4x5 inches in size. Prints can be on either single or double-weight paper, but for reproduction purposes should not be toned. There is no need to mount your prints on salon mounts—simply mail them flat between two pieces of protective cardboard. Please do not use mailing tubes.

Each print should have your name and address on the back, and be accompanied by full technical data on how it was made. Because of the number of prints received, those we are unable to find space to use can be returned to their makers *only* if they reach us accompanied by a self-addressed envelope and sufficient return postage. All material should be addressed to the Columns Editor, MODERN PHOTOGRAPHY, 251 Fourth Avenue, New York 10, New York.



Following Tana Hoban's suggestions on child photography (Feb. 1951 issue), Walter Zambino of St. Paul used a flower to distract this baby's attention from the camera long enough for a Rollei-cord exposure 1/50, f/5.6, Plus-X. Note how the sweater reflects light into the shadow areas.



Steve Manville of Brooklyn planned this amusing self-portrait by mounting his Medalist on a tripod, prefocusing it, climbing into an innertube, and having a friend trip the shutter at his direction. Exposure: 1/200 at f/8, Plus-X.



"Look For The Sign" (July 1951) gave Gary Earle of Great Neck, N. Y., the idea for this picture. Lacking a tripod, he hand-held his Rolleiflex to make 18 exposures at various aperture and shutter speeds on Plus-X film. His goal was to use the streetlights as a caricature prop. This shot got the street lights positioned the best. 1/10 at f/5.6.



David Mills, whose subject interests seem to cover everything from actresses to bulldozers, calls this backstage shot of Sylvia Lewis "Final Touch." Mills used a 4 x 5 Crown Graphic and held a single flash above and to the right of the lens for illumination. The exposure was 1/200 at f/16, Superpan Press.

photo data...

Kodacolor Film

technical roundup

OUTDOOR EXPOSURE AT 1/50 SECOND				
	Bright Sun	Hazy Sun	Cloudy Bright	Open Shade
Front Lighted	f/11	f/8	f/5.6	f/4.5
Side or Back Lighted	between f/8 and f/11	f/6.3		
Back-lighted Close-Ups	f/8	f/5.6		

Fill-in Flash: In bright sunlight, adjust the camera to 1/25 at f/16 and flash the lamp at the following lamp-to-subject distances:

No. 5B, 25B 5-10 ft No. 2B, 22B 8-15 ft

When outdoor lighting conditions are poor, as in deep shade or on cloudy dull days, flash can be used as the principal light source. Ignore the daylight and base your exposure on the Flash Exposure Guide Number alone.

FLASH GUIDE NUMBERS FOR KODACOLOR FILM					
Lamp	Film Type	Shutter Speeds			
		1/25, Open Flash B or T Settings	1/50	1/100	1/200
5B, 25B*	Type A	50	50	45	—
5B, 25B*	Daylight	70	60	50	40
5, 25*	Type A	100	80	75	60
22B, 22B**	Daylight	120	100	85	60
11, 40**	Type A	130	110	100	75
2, 22**	Type A	150	130	110	85

*In Kodak Flashholder or similar 4- to 5-inch satin-finished reflector.

**In 6- to 7-inch polished reflector.

KODACOLOR FILM, TYPE A, AND FLOOD LAMPS							
Shutter Speed	Lamp-to-Subject Distance in Feet						
	f/3.5	f/4	f/4.5	f/5.6	f/6.3	f/8	f/11
1/25	6	5	4				
1/10	9 1/2	8 1/2	7 1/2	6	5	3 1/2	
1/5	13	12	10 1/2	8 1/2	7 1/2	6	3 1/2
1/2	21	19	17	13	12	9 1/2	6 1/2
1	28	26	23	19	17	13	9 1/2

This table is based on the use of No. 2 floodlamps in Kodak Vari-Beam lights. If reflector floodlamps are used, place the lamps at the distance shown in the table, but use a lens opening a half stop larger.

Simple Cameras with Unmarked Lens Openings: Use the largest lens opening and make a 1-second exposure with the lamps at 7 feet from the subject. With these cameras, flashlamps provide a more practical light source.

FLASHLAMP DISTANCES FOR SIMPLE CAMERAS				
Camera	Film Type	Flash Lamp	Shutter Set At	Distance to Subject (in ft)
Brownie Flash Six-20	Daylight Type A	22B, 2B 11, 40 2, 22	I I I	5 5-6 5-8
Brownie Reflex, Synchro Model	Daylight Type A	5B, 25B SM, SF 5, 25	B I B	5 5 5-7
Kodak Duaflex II, Kodak Lens	Daylight Type A	5B, 25B SM, SF 5, 25	B I B	5 5 5-7
Kodak Duaflex II, Kodak Lens (at f/8 opening)	Daylight Type A	5B, 25B SM, SF 5, 25	B I B	7-10 5-7 9-13
Kodak Tourist, Kodak Lens (at f/12.5 opening)	Daylight Type A	5B, 25B SM, SF 5, 25	B I B	5 5 5-7

How to avoid defects in Kodacolor prints

Defect	Possible Cause	Suggested Prevention
Lack of shadow detail; shadows dark; good detail in light areas.	Shaded areas underexposed due to side or back lighting, insufficient front lighting.	Use front lighting, or use reflector or blue flashbulb to throw light into shaded areas.
Lack of highlight detail. Light areas lack color, texture.	Overexposure.	Follow the exposure tables supplied with each roll of Kodacolor Film.
Images too yellow. Good detail, but no blue tones.	Use of yellow filter. Use of clear flash or photo flood with Kodacolor Film, Daylight Type.	Use no filters with Kodacolor Film. Do not use clear flash or photo flood with Daylight Type. Use blue flash.
Good detail, but all colors too orange.	Film was exposed too early or too late in day.	Exposures should be made between 2 hours after sunrise and 2 hours before sunset.
Image too blue.	Exposure of Kodacolor Film Type A in daylight or with blue flashbulb without using conversion filter. Outdoor pictures on Daylight Type film made without sunlight on subject.	Use Kodak Daylight Filter for Type A Color Film when exposing Kodacolor Film, Type A to daylight or blue flash bulb. Get sunlight on subject.
Red-orange edges or streaks.	Film allowed to unwind, edges light struck. Direct sunlight on red exposure counting window.	Keep film wound tightly. Load and unload camera in subdued light. Keep red window covered in sunlight.

NOTE: The information on this page has been compiled from material published by Eastman Kodak Co. and from other sources. In using the table How to avoid defects in Kodacolor prints, it should be remembered that defects sometimes are caused by a combination of errors rather than by any one error. Therefore, it is not always possible to point out one isolated cause.

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Now that Autumn's here...

IT'S a good time to review your camera equipment—weigh it against your season's hopes and aims—and remedy any deficiencies . . . to assure success wherever and whenever picture opportunities occur. Let's appraise the situation now.

Camera Team—We might as well face the fact that a camera can hold only one kind of film at a time. If you're loaded with Kodachrome Film, you can't very well seize a quick, dim-light shot that demands top-speed film. Unless, of course, you have a spare camera.

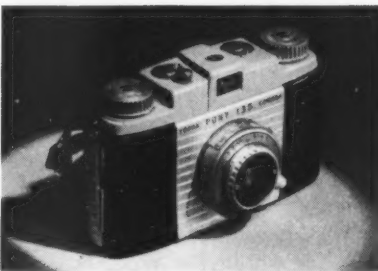
The Kodak Pony Cameras were conceived and designed to meet this problem, capably and at a thrifty price. They fit the situation like a glove—combining compactness, light weight, an excellent lens, a reliable shutter with good choice of speeds, and low cost. Ask any dealer, and the chances are ten to one he'll tell you a Kodak Pony 828 or 135 Camera is the best dollar-for-dollar value on the market today.

Here are basic details on the \$32 Kodak Pony 828 Camera. It weighs only 13 ounces, hangs like a feather on its own neckstrap, measures only 5½x3½ inches. No "extra camera" problems there. The lens is a 51mm. Kodak Anaston f/4.5, *Lumenized* for maximum light transmission and color purity, fully corrected for both black-and-white and full-color work, with aperture range from f/4.5 to f/22—a good lens by any yardstick, and an astonishing lens at the Pony's price.

The shutter is a Kodak Flash 200, cocking type, with 1/25, 1/50, 1/100, 1/200, and "B"—synchronizing Class F lamps at 1/25, 1/50, and 1/100, and

Class M lamps at 1/25 or "B"—very smooth in action, sturdily built, mounted on a rugged telescoping barrel which locks the release when retracted, preventing accidental exposures.

There are other significant features. Focusing range is from infinity to 2½



feet—extremely convenient for color close-ups. View finder is the fully enclosed optical eye-level type. Scales for aperture, shutter speed, focusing range, and field depth are all provided—and visible at a single downward glance. "Average" settings for Kodachrome and Kodak Plus-X Film are specially indexed.

The Pony 828 accepts No. 828 Film, black-and-white, Kodachrome, or Kodacolor, in handy 8-exposure rolls. The Pony 135 uses 35mm. film (Kodak No. 135) in 20- or 36-exposure rolls. Lens, shutter, and other basic features are the same as on the Pony 828, but, in addition, the Pony 135 has automatic film stop and automatic exposure counter; because of the extra mechanism required, its price is \$36.75—and it's still a "most value for your money" camera. Unless you want to go to the top of the class with a Kodak Signet 35 Camera, a Kodak Pony is your finest "spare camera" buy.

The Signet—It's a grand day when you can buy, for a two-figure price, a pre-

cision miniature camera that equals the performance of miniatures selling well up in three figures. But today's the day—and the camera is the Kodak Signet 35 Camera, priced at \$95.

Check these features. The lens is a Kodak Ektar f/3.5, *Lumenized*—and, to those who know their lenses, no more need be said. The shutter, a Kodak Synchro 300—rugged, smooth-operating, with built-in flash contacts, speeds 1/25 to 1/300, and exceptional opening-closing speed. The lens-and-shutter mounting is a velvet-smooth ball-bearing type—best ever designed to maintain exact lens-to-film relationship along with smooth operation. The range finder is built with extreme ruggedness, couples to the lens from *two feet* to infinity, has spring-loaded V-block bearings to eliminate all bearing variation . . . and ranging and viewing are combined in one eyepiece.

That's just the start. The Signet's film-winding is so smooth you can ad-



vance the film with a flick of your thumb on the winding knob. Double-exposure prevention is automatic, but you can

Prices in this Kodak Bulletin are list, including Federal Tax where applicable, and are subject to change without notice.



Kodak
TRADE-MARK

The Kodak BULLETIN

make doubles or multiples when you want them. Controls are so placed that they're all at your finger tips, even when the camera is held in a firm two-hand grip. All operating scales—aperture, field depth, focus—are visible at a glance. The shutter reliably synchronizes Class M flash lamps at any setting. Feel and balance are superb. And when it comes to picture quality—users describe the Signet as the camera that puts an "extra something" into every shot. Examine the Kodak Signet 35 Camera at your Kodak dealer's.

New Tourists—In case your fancy turns toward a top-flight folding camera, a couple of handsome new Kodak Tourist II Cameras, $f/4.5$, have just come over the horizon . . . and one of them has the Kodak Synchro-Rapid 800 Shutter, with a dependable top speed of 1/800 second.

A significant feature of the new Tourists is the Scopesight finder—a long-base optical eye-level finder, with very definite advantages.

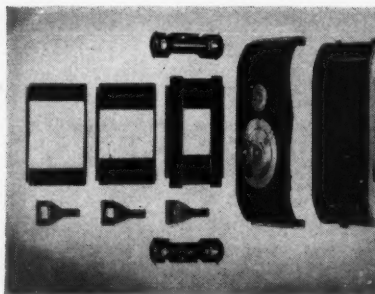
You'll be surprised when you first look at a Tourist II, because the viewfinder eyepiece isn't back of the front window. In fact, eyepiece and window are at opposite ends of the camera's top housing. In between are two front-surfaced mirrors, providing an optical path of several inches. Result? A sharper front frame for more accurate composition; minimum variation even if your eye isn't perfectly centered on the eyepiece; impossibility of "angling" the camera so you see things the lens doesn't, negatives and transparencies

that accurately include what you saw and wanted to picture.

On the standard Tourist II, $f/4.5$, you get a Kodak Anaston, 101mm., $f/4.5$ Lumenized Lens, in a Flash Kodamatic Shutter, 1/10 to 1/200, plus "T" and "B." The camera's price, \$74.50. On its companion, you get a Kodak Anastar, 101mm., $f/4.5$, Lumenized, 4-element Lens, in the world-famous Kodak Synchro-Rapid 800 Shutter, with eleven settings, 1 second to 1/800, and "B." The Synchro-Rapid Model is priced at \$100.

Other basic features are identical—focusing range, $3\frac{1}{2}$ feet to infinity; weight, 29 ounces; size, closed, $6\frac{1}{4} \times 4\frac{1}{2} \times 1\frac{1}{2}$ inches; ultra-steady shutter release on camera bed; back fully removable for easy loading; rugged, lightweight die-cast metal alloy body for lifetime accuracy; smart modern lines; and finish in tough, scuff-resistant Kodadur covering, black lacquer, and chrome trim. You have never seen sturdier, better-looking, better-performing folding cameras.

Versatility, Plus—With most cameras, you're limited to one size of negative or transparency. With a Kodak Tourist II Camera, $f/4.5$, and a Kodak Tourist Adapter Kit, you have your choice of



four sizes. And what a difference it makes!

For instance, miniature color. Load your Tourist with No. 828 Kodachrome or Kodacolor Film, and you have a 101mm. lens working to a 28×40 mm. frame. Narrower angle, better perspective in portraits, more convenience in extreme close-ups of small subjects such as flowers or nature specimens.

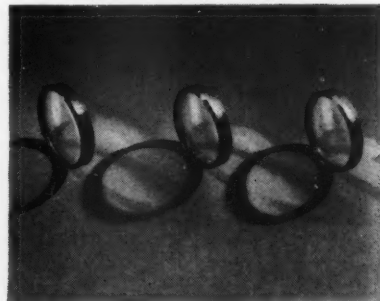
Other advantages, too. When you want a full $2\frac{1}{4} \times 3\frac{3}{4}$ negative for contact printing, you use the camera without adapter kit. For moderate-size enlargements, when a $1\frac{1}{4} \times 2\frac{1}{4}$ negative is adequate, you use the proper adapter kit

mask, and get 16 negatives from an 8-exposure roll; Kodacolor and black-and-white oversize prints are same size as those from a $2\frac{1}{4} \times 3\frac{3}{4}$ negative. If you find it easier to compose in a square format, and do your final cropping on the enlarger easel, you use the $2\frac{1}{4} \times 2\frac{1}{4}$ mask, and get 12 shots to the roll.

Priced at \$15.50, the kit includes film masks, matching view-finder masks, spool baskets for No. 828 film, a special camera back, and a zippered pouch to hold all the items. Every Tourist user should have one.

For owners of Kodak Reflex cameras, there's another kit, priced at \$5.35, which adapts those cameras to use No. 828 film—Kodachrome, Kodacolor, or black-and-white. Switching from one film size to another is quick and easy with either camera, at the end of any roll.

Bifocals—When you're shooting color, Kodak Portra Lenses can be among the most important items in your camera kit. These inexpensive little optical aids



will turn many a strike-out into a home run. They have just one purpose, but it's important—to bring you closer to a small subject than your camera's normal focusing range permits.

There are three Portra Lenses. Their "operating range" depends on the close-focusing limit of your camera; but with the average camera, focusing to $3\frac{1}{2}$ feet, the Portra 1+ takes you as near as 20 inches; the Portra 2+ to about 13 inches; and the Portra 3+ to about 10 inches. For most amateur cameras, Portra Lenses cost \$2.80 to \$3.35; and they fit adapter units of the Kodak Combination Lens Attachments.

Which Filters?—For black-and-white, the Kodak Wratten K-2 is the basic, indispensable correction filter. Used in daylight with a Type B panchromatic film (such as Kodak Plus-X or Super-XX), it



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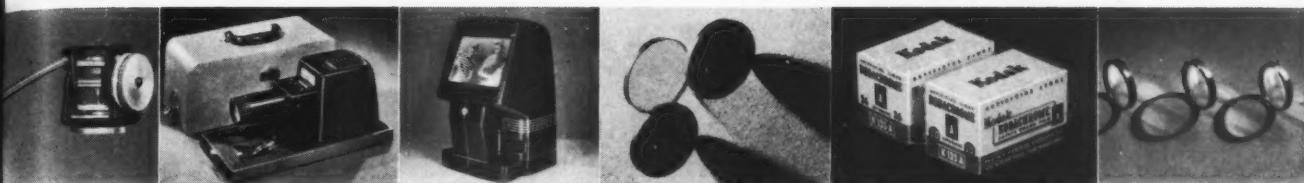
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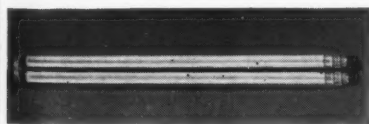


does a good job of translating colors into their proper relative monochrome values. Which, in plain English, means that the K-2 tends to give pleasing naturalness to almost all outdoor pictures, particularly those in which blue sky is a significant feature.

For "haze cutting" in distant scenics, shot on pan film, the deep-yellow Wratten G Filter is preferred; and for dramatic dark or black-sky effects, on pan or infrared film, the Wratten A. For outdoor portraiture, the Wratten X-1 is rapidly growing in favor.

For color shots, the Kodak Skylight Filter is basic outdoors. It helps suppress the apparent excess of blue in scenics and "open shade" shots; lends a warmer, more pleasing quality to many transparencies. To deepen sky tone, a Kodak Pola-Screen is often helpful in color shots, and it has useful black-and-white applications. These six units offer you a good, versatile working kit, and all are available to fit Kodak Combination Lens Attachments. You can add at will—there are dozens of other Kodak Wratten Filters, to fit every professional, commercial, and scientific need.

Steady Does It—There's a superstition, mostly among the uninformed, that tri-



pods are heavy, clumsy contraptions, not worth fooling with. To dispel that notion, just pick up a sleek, shining Kodak Eye-Level Tripod. It weighs 32 ounces . . . its three sections telescope down to 22 inches . . . extend to a full five feet. No matter how steady your hand, this slim beauty will put extra crispness into any shot slower than 1/50 second. And its price is only \$23.33.

To go with it, and supply any-angle versatility, select the \$15.46 Kodak Turn-Tilt Tripod Head. This velvet-smooth pan head is adjustable to the weight of your camera . . . gives you

vertical tilting up to about 180 degrees . . . and full-circle panning with no drag or chatter. Use it with any amateur still or movie camera.

New B-C Flash Unit—Your Kodak Flashholder can now become a battery-condenser flash outfit—with all the advantages of b-c flash—simply by adding a \$2.95 Kodak B-C Flashpack.

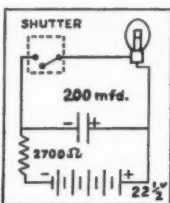
The Flashpack is a compact plastic pack which contains a condenser and resistor. One end is slotted to receive a 22 1/2-volt battery (not supplied). Slip this assembly into your Flashholder, in place of the two regular batteries, and you're ready to go.

Here, briefly, are the virtues of b-c flash. First, consistent synchronization



throughout the useful life of the battery; no lagging as the battery charge declines. Second, long battery life—a full year, or probably longer—even though you shoot hundreds of flash pictures during that time.

In a b-c flash unit, the battery merely charges the condenser, and the condenser charge is used to fire the lamp. Because the condenser always charges to the same level, and discharges without time variation, flash timing is exact from shot to shot. Kodak's B-C Flashpack has a big 200-microfarad condenser and will fire up to three extension units in perfect synchronization.



Here's the Kodak B-C circuit. Note the big 200-mfd. condenser, the 2700-ohm resistor which prevents battery drain. Condenser recharges between shots; is always ready; assures unvarying timing from shot to shot.

The Flashpack works in any Kodak Flashholder—Model B, or the old Model A. To use Kodak Flashholder Extension Units, shorting disks (one supplied with each Flashpack) are inserted in each extension unit. Incidentally, when exten-

sions are used with a Model A Flashholder, the Flashholder must be used at the end of the circuit, *not* at the camera. With B units, the sequence does not matter.

The Kodak B-C Flashpack can also be used in any other parallel- or series-wired flash unit that accepts two "C" flashlight batteries end-to-end. Convert your flash equipment to b-c now, and you can say good-bye to flash failures.

Autumn View—Perhaps you've made many a fine miniature Kodachrome transparency this summer, and can look forward to many more this autumn. You'll enjoy them more with good viewing equipment.

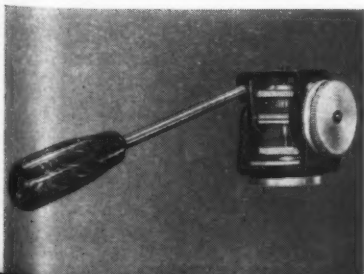
If you haven't a projector, and want the smartest, thriftiest, "most-for-your-money" projector—let your Kodak dealer demonstrate the Kodaslide Merit Projector, priced at only \$24.50.

And if you want a compact unit, smartly styled so you can leave it set up in your living room at all times; a unit combining projector and screen, and usable even with the room lights on—see the Kodaslide Table Viewer, 4X, priced at \$49.50.

The Kodaslide Merit Projector has many fine features—Lumenized optics, including a fully-color-corrected Kodak Projection Ektanon f/3.5 Lens; a big, cool lamphouse; cool air circulating on both sides of the slide; built-in elevating mechanism; smart, rugged design. But the most popular feature is the warm, sunny image quality it delivers—showing your slides at their pleasing best.

As for the Kodaslide Table Viewer, 4X—to understand what pleasure and convenience it lends, you just have to try it out. Optically, and in design, it's a true member of the Kodaslide family—but its unique handiness, and the satisfaction it provides in intimate showings for small groups of people, are discovered only in practical use. Take some slides down to your Kodak dealer's and put them through the 4X—you'll want to take it home with you, then and there.

EASTMAN KODAK COMPANY
Rochester 4, N. Y.



Kodak

Snapshot Ease...Snapshot Film Economy

with any of these Kodak 8mm. Movie Cameras



Brownie Movie Camera

The new 8mm. camera that has brought "Brownie" ease... "Brownie" economy... to movie making. Single speed, fixed focus, all you need do is consult the indoor-outdoor exposure guide, adjust the aperture to match light conditions, aim, and shoot. Easy, sprocketless loading. Direct view finder has parallax indicator for close-ups. With fine $f/2.7$ Ektanon Lens, \$44.50.

From the new "snapshot-budgeted" Brownie to the fine and versatile Cine-Kodak Magazine 8, each of these five Kodak Movie Cameras teams sure and simple movie making with true film economy. All make excellent pictures in full color or in black-and-white, outdoors and indoors—30 to 40 average-length movie scenes on a single roll or magazine of 8mm. film for as little as \$2.85, including processing. All have fast and precise Kodak-made lenses. They vary only in the extent and range of their movie-making "extras."

Look over the details below... then see the cameras for yourself at your Kodak dealer's. He'll be glad to help you choose a camera that's coupled exactly to your movie needs and aspirations.

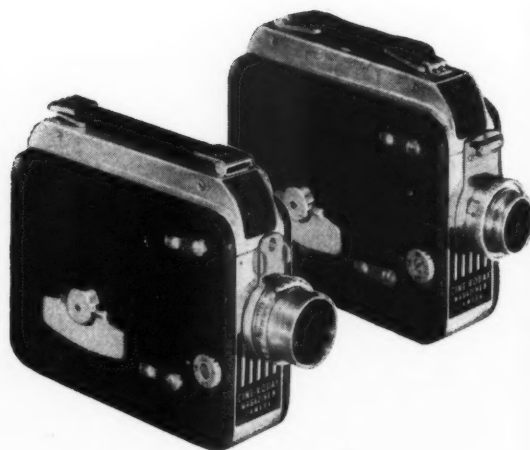
Prices include Federal Tax where applicable and are subject to change without notice.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.



Cine-Kodak Reliant Cameras

The same film economy, the same basic simplicity, as the Brownie... plus a choice of filming speeds from 16 frames per second to 48-frame slow motion. Field of accessory 38 or 40mm. telephoto etched on front finder. Comes with either a prefocused $f/2.7$ lens at \$84.50 or with a twice-as-fast, focusing $f/1.9$ lens at \$105. Both models take wide-angle converter, other accessories.



Cine-Kodak Magazine 8 Cameras

Kodak's finest for 8mm. movies—the camera with the handiest, quickest system of loading ever devised. You load in 3 seconds... switch films any time—without risking a single movie frame. $f/2.7$ model—\$127.50—has prefocused lens... takes 38 or 40mm. telephoto. $f/1.9$ model—\$155—has focusing lens and a finder that's adjustable for 8 wide-angle and telephoto lenses.

Kodak

Dr. Cinema Says...

***A little care
goes a long way with movie film***

Let's stop for a moment or two and take inventory of our personal cinematographic shortcomings. What boners have you pulled in the last month, and what can you do to avoid repeating them in the next month.

In my wanderings I see and talk with a wide variety of movie makers, most of whom at some point will confess a technical fault or difficulty. Let's examine one or two of these things.

Those of you whose cameras take spooled film rather than magazines may do with a little counsel in the matter of loading and unloading a camera. Much too often a home movie fan will get his color movies back from the processing lab and claw feverishly at the container in his haste to extract the film and get it into the projector. He just can't wait to see how those scenes at the lake turned out. He threads the projector, starts it going, and is overjoyed to see that the camera exposure was just about perfect.

But what's this? Here comes a succession of bright orange glows along the edge of the screen. They're barely noticeable at first, then they get so bad they all but ruin the entire screen image, then they subside again.

Alas! edge fog!

Sure, it's edge fog. Our heartbroken friend either loaded or unloaded his camera in too bright a light. And—or—he allowed the outer coils of film to loosen somewhat, thus permitting light to penetrate into the picture area of several frames of film. Once this happens, you're licked, so far as that section of film is concerned. Only thing left to do is to cut the spoiled footage, even though it kills the scene to do so. No picture at all is preferable to insulting your audience with these annoying variable area orange blobs.

The preventive is to load and unload spool film cameras in truly subdued light. Shucks! Use a changing bag if you have any doubts. But don't needlessly gamble with the future of perfectly good color film.

At the risk of getting my knuckles rapped, I'll contend that once in a while—once in a *great* while—edge fog moves in despite more than usual care in handling the film. Once I ruined a yard or so of otherwise nice 8mm footage by carelessness in loading. Then, to make doggone sure I wouldn't repeat the offense, I actually did handle the next loading in a changing-bag. I know that bag was light-tight, because I'd used it the day before for loading some Superpan Press sheet film into my Graphic holders, and this film had developed without a trace of fog anywhere.

So I get my color movies back—and there's the edge fog.

No two ways about it—somebody at the processing lab (and let's not mention any names, whatever we do!) either had been careless or had experienced a mishap and failed to tell teacher. Or perhaps the film had been light-struck somehow in packaging (very unlikely). In other words, this one was no fault of mine. But that fact didn't remove the edge fog. And because of the nature of the subject, retakes were impossible.

So it *can* happen once in a great many times. But in 99 cases out of 100 it's your own fault.

(Continued on page 96)

MOVIE SECTION

fades and lap dissolves . . .

by ERNST WILDI

THE MOVIE-MAKING WORLD is a real paradise for experimenters. What home movie-maker isn't interested in trying something new? However, don't let the two technical expressions in the title make you think of professional equipment. You don't need it. To find new effects is very easy and does not require more than going to the movies. Doing the same tricks yourself is not much more difficult, at least not the ones that I am going to describe—fades and lap dissolves.

A fade is a transition between two scenes whereby the first scene disappears gradually into darkness, or "fades out." A second scene then gradually becomes visible, or "fades in" (Fig. 1). A lap dissolve is a transition from one scene to another—the first scene disappears gradually, but at the same time, the next scene appears on the screen. Therefore, as can be seen from Fig. 2, for part of the time we see both scenes together.

A fade, as well as a lap dissolve, is just a matter of changing the amount of light reaching the film, thereby gradually underexposing the end or beginning of two scenes.

A fade does not necessarily have to be made in the camera while shooting the picture. As described in a

later paragraph, it can be added after the film is processed. A lap dissolve, however, must be made with the camera (except if you have copies made in a processing laboratory).

Any two scenes that you intend to connect with a lap dissolve have to follow one another on the film. In a fade, on the other hand, scene No. 1 may be on a roll of film that you shot during a summer vacation, while scene No. 2 may be on a different roll shot half a year later under the Christmas tree. These two scenes, one having a fade-out, the other one the fade-in, are then simply spliced together.

A very small number of cameras, including several 8mm models made by the De-Jur Amsco Corp. and the Revere Camera Co., are fitted with built-in fading devices whereby fades are made semi-automatically. Other, more expensive cameras often have variable shutters with which fades can also be made. The big question is: "How to make fades with a 'simple' camera without such devices?"

Method 1. This is most widely used, and is probably the simplest one. Let's say you take a picture of Uncle Joe in a happy mood saying goodbye to a birthday party. You



Seven years passed between the time the pictures at left and at right were taken. Both of them belong to a movie about the growth of my daughter and they are best connected either by a fade or slow lap dissolve to show the passage of time.

would like to fade it into the next scene, showing Uncle Joe, the next morning, painfully curing his hangover.

For Scene 1, focus your camera at the door where Uncle Joe stands ready to leave. Place one hand on the camera release button and the other on the diaphragm or f-stop ring on the lens. Begin shooting the scene with the diaphragm set at the normal exposure, but as soon as Uncle Joe starts closing the door, turn the diaphragm slowly to its smallest opening while the camera is still running. A good fade in this instance may take about two seconds of diaphragm turning. Then stop the camera. The resulting footage will show Uncle Joe gradually disappearing into darkness.

The next scene, Uncle Joe drinking black coffee with a cool bandage around his head, can be shot immediately after scene No. 1 or at any other time. You set up your camera with Uncle Joe in the viewfinder, and determine the correct exposure. Don't set the diaphragm yet, but leave it at the smallest possible opening ($f/16$ or $f/22$ on most lenses). One hand again is on the release, the other on the diaphragm ring. Now press the starting button, and at the same time (while the camera runs) turn the diaphragm slowly. Continue turning for about two seconds until the diaphragm control ring reaches the predetermined aperture which will give the correct exposure. Then, without stopping the camera, continue to shoot the picture of Uncle Joe drinking black coffee.

Play safe with a tripod

Although such fades can be made with the camera hand-held, I recommend using a tripod; otherwise, it is most likely that you will jiggle the camera while changing the diaphragm.

A click-stop lens helps tremendously in making fades in, as it enables you to set the diaphragm just by counting the clicks while you are looking through the viewfinder. For instance, if the smallest opening on your lens is $f/22$ and the correct opening for the second scene is $f/5.6$, you simply move the diaphragm over four clicks, $f/16-f/11-f/8$ —up to $f/5.6$. Some movie makers object to lenses with click stops, holding that they are not convenient for fades, as the clicks do not enable a smooth movement. I find, however, that smooth fades can be obtained with a little experience and that the advantage of click stops overwhelms the apparent disadvantage.

There is a problem which might arise when the diaphragm is used to decrease the amount of light. To obtain the best effects, we should be able to change the diaphragm three stops for color and even four stops for black and white film. For outdoor shots on sunny days such a range might not be possible, as such scenes are generally

The fade differs from the lap dissolve in that, during a fade, the previous picture fades out slowly *before* the next scene fades in. During a lap dissolve, the previous scene fades out *while* the next scene fades in. The film strip at extreme right (Fig. 1) shows how two scenes are connected with each other by a fade. The filmstrip at right (Fig. 2) illustrates a lap dissolve with the double exposure clearly seen on five center frames. These require more work than fades.





If your camera has a single frame device you can make perfect lap dissolves by shooting single frames, closing the lens about one quarter of a full stop per frame (see text).

filmed at the small openings of $f/8$ or $f/11$. The problem is solved by using filters, which, as you know, require you to open up the diaphragm one, or several stops, in order to obtain the correct exposure. For black and white film I suggest using a 3x yellow filter as a retarder (it will improve most outdoor pictures anyway), or even a red filter if the more dramatic result does not spoil the desired effect. If you object to changing the tone values, then use a neutral gray filter. The latter filter can also be used in conjunction with either a yellow or a red filter. A neutral gray filter or a Polaroid filter can be used as a retarder with color film. The instruction sheets which come with the filters will give you the exposure factor.

If you decide to use a Polaroid filter, make certain it is of the "neutral" type. Some Polaroid filters are made in combination with a yellow filter. Such will, of course, affect your film's color rendition. The neutral Polaroid filter, on the other hand, will cut down glare and reflection from water and glass surfaces, but should not affect color rendition with any color film.

Naturally, it makes no difference whether you use a

standard, wide angle, or telephoto lens for such fades.

Method 2. A fading glass will help you make excellent fades and is quite inexpensive and simple to construct.

Take a piece of good quality window glass about three or four inches long, and slightly wider than the outside front diameter of your lens. Hold one small end of the piece over the smoke of a candle. You'll notice that the glass will soon be covered with a black layer. Keep the glass on the move and don't let it get too hot in one place, otherwise it will crack. As soon as one end is solidly blackened, move the glass forward and backward over the flame so that the final result will be a glass with one end completely transparent, then becoming a light gray, dark gray, and finally on the other end, completely black. It is essential to protect the smoked glass by binding it with a second piece of glass of the same size and finish off the edges with cellulose or transparent binding tape.

A more permanent fading glass

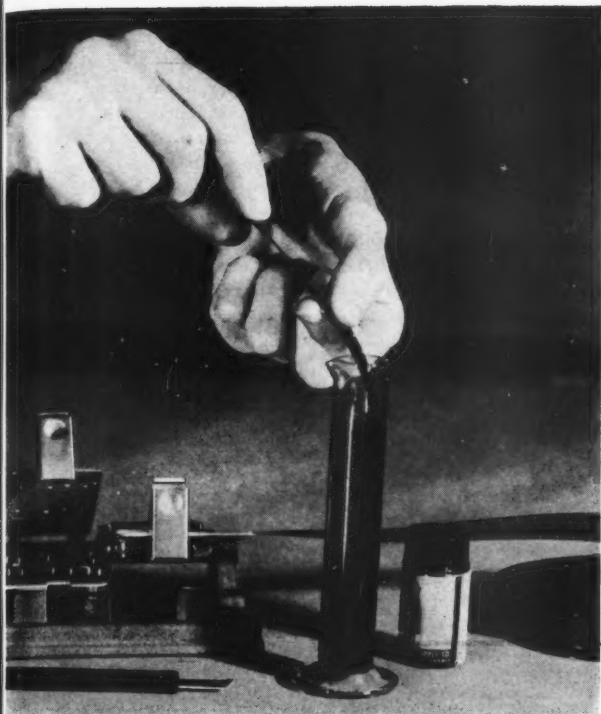
A sheet of photographic film makes a good basis for a more permanent fading glass. Before the film is exposed to light (which can be done by the light of a weak bulb, or much better under an enlarger), the film is covered with a piece of cardboard. With the light switched on, slide the cardboard slowly from one end of the film to the other and process the film as usual. How fast the cardboard is moved depends on the type of illumination and the type of film, and this has to be determined by experiment. The end of the film that has been exposed for the longest time should be completely black, going over into gray while the other end should show just a slight indication of being exposed. For convenient handling, mount the finished film between glass.

The procedure for making fades with either a smoked glass or a fogged film gadget is very simple. Hold the fader by the edges with the transparent end before the lens while you shoot Uncle Joe saying "Good Night" to the people at the birthday party. For a good cinematographic effect (as soon as Uncle Joe starts closing the door), move the fading glass across the lens from the transparent toward the black end, and stop the camera. With this method also, the fade should take about two seconds. The fade-in is obtained by starting with the black end of the fading glass first and finishing with the clear end. Make sure that you keep the transparent end of the glass before the lens not only for the fade, but during the entire scene, because if you move the glass completely out of the field of the lens, you will see the edge of the glass moving over the picture when it is projected on the screen.

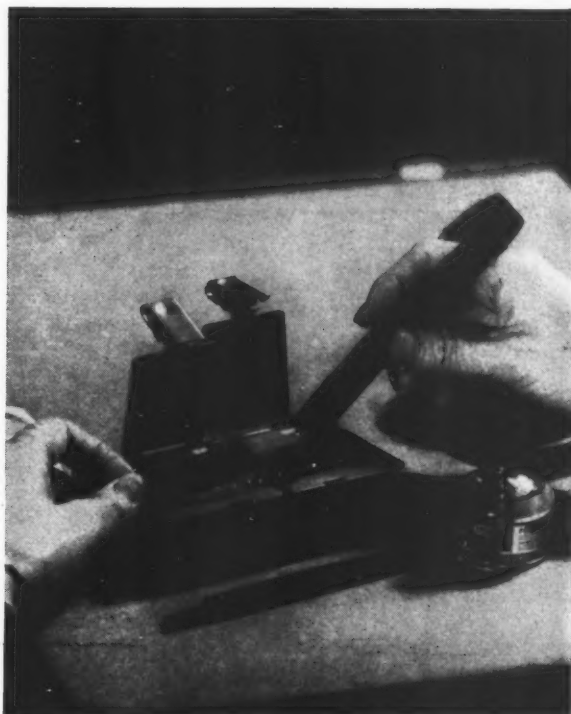
Chemical fades

All of the foregoing fading methods are mechanical, and must be used during the time the picture is being filmed. In vacation movies or movies of your children, it's hard to determine in advance where a fade would be the proper thing. The following chemical method will therefore be of special interest to many of you. A smooth fade between two scenes can be added anytime after the film is processed and returned to you.

Your photographic store (Continued on page 84)



Fades can be made easily, even after the film has been developed, by using "Fotofade." Simply dip the two ends you intend to splice as a fade into the chemical solution.



Scenes that you want to connect with a fade do not necessarily have to follow each other when taking the picture, but can be spliced together later. However, dissolves cannot.



A home-made fading glass should be clear at one end and graduate slowly to a complete blackening. A candle flame held under clear glass (see text) will do the trick.



To use a fading glass for a fade, move the glass in front of the lens from the dark to the light edge while the other hand presses starting button. This must be done on a tripod.

make a QUIZ movie...

by EMIL E. BRODBECK

WITH THE SIMPLEST EQUIPMENT and very little time and effort you can produce a fascinating game, played with the aid of your movie camera.

Basically, the idea of the game is to film objects so that when a scene is flashed on the screen, the audiences will have a little difficulty guessing just what the object is. Be fair to your audience, however. Choose objects with which they are familiar.

The extreme closeup is an excellent device to keep your audience guessing. For objects to photograph, you need go no further than your kitchen. A strainer, breakfast food, bread, a sponge, brushes of various kinds—all will make first rate props.

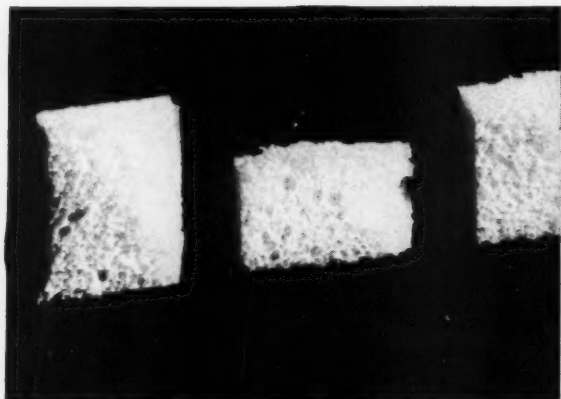
The basic problem then is how to focus your camera close enough to show just a piece of an object without giving the audience too much of an idea what it may be.

If you own a titler which employs a closeup lens, your problem is solved. Merely shoot the objects through the closeup gadget at the correct title distance.

If you don't own such a titler, you can purchase a closeup lens, and by following the directions that come with it, keep the subject matter framed and in focus.



EXAMPLE 1 . . . Things are often not what they seem. A doughnut in a child's hand at left? Nope. A doll's hand and a piece of cereal. The audience gets the true size and thus the answer at right. Try to get as much life and movement as possible in your identifying scenes.



EXAMPLE 2 . . . Take a familiar object and change its shape to puzzle your audience. At left, small rectangles of bread with crosslighting (see text) look akin to lumps of sugar. A child eating a bread slice can inject some human interest in your answer footage at right.

There are two methods of handling your quiz movie. You can show a closeup of an object and then, immediately, the actual object in recognizable form. A second and better method is to show your puzzlers first and let your audience write down their guesses. You can then project the answers, by themselves or preceded by a few feet of the original shot in order to give your audience a chance to identify each puzzler with each object. A small amount of splicing can accomplish this easily.

Let's see how a quiz movie might actually take form:

What's in the palm of the hand? (Example 1, *left*, page 80.) Subtract points for those who shout "doughnut." This scene should flash on and off the screen quickly; the audience should not have too much time to calculate carefully. Your film should have a few such teasers in which, though the subject is a common one, it has been made to look like something else by lighting and placement. Members of the audience scoring a correct answer should get extra bonus points for their alertness.

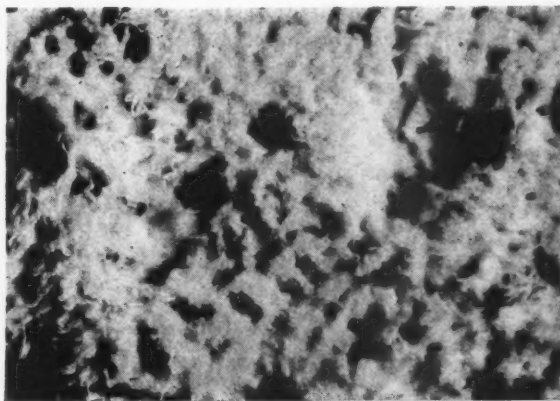
Acceptable answers would be "breakfast food," "dry cereal," etc. Top scoring answer would be "Cheerios,"

the proper name for the dry cereal. Here's a chance to work in members of the family we've been talking about. (Example 1, *right*, page 80.) When this, the explanatory scene, comes on the screen, a member of the family could be happily munching a breakfast of the dry cereal.

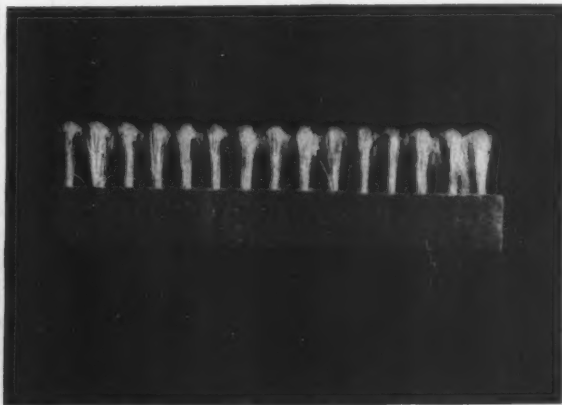
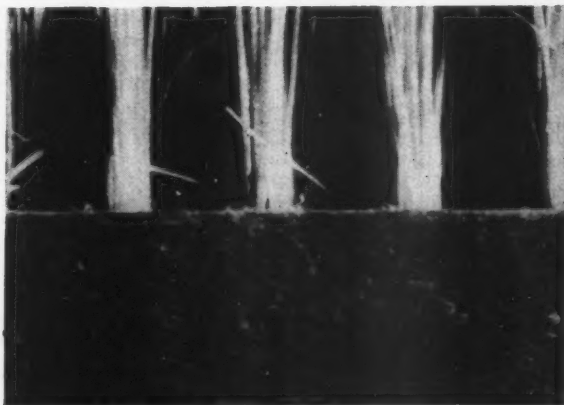
In order to distort the actual size of the object used, a doll's hand was set so one piece of the round doughnut-like cereal could be placed upon it. The back of the piece of cereal was just slightly dampened so it wouldn't slide off the doll's hand. A closeup was then made showing only part of the doll's arm and the hand.

One reflector photospot bulb was placed slightly higher than the camera and about 80 degrees around from the camera so the light would hit the cereal at an acute angle. This avoided washing out and gave some texture and modeling to the subject.

In a few instances, it is permissible to change the shape and arrangement of an object. Let's take a slice of bread (see Example 2, page 80) and cut it into several small rectangular pieces. You can shoot pictures of the bread with one light coming from slightly above the subject and about 90 degrees from the (*Continued on page 98*)



EXAMPLE 3 . . . A closeup of the pores of a sponge *at left* should bring forth scores of wrong answers from your audience before the right one. The identifying scene *at right* of a man using a sponge can be shot outdoors, thus simplifying lighting problems and your equipment.



EXAMPLE 4 . . . Sometimes you can get two questions from one object. A closeup of a nailbrush *at left* looks like a cross section of a forest. A more distant view *at right* establishes that it's a brush, but what kind? A third sequence later would give the audience the answer.

MOVIE SCRIPT

Hallowe'en . . .

The eve of ALL SAINTS' DAY makes sinners out of the entire family.

Miriam Raeburn's script shows how to bring them all back to the fold.

SEQUENCE	ACTION	SHOT BREAKDOWN	LIGHT
1: Hallowe'en afternoon, outside the house. Junior scares Sister.	Junior, writing on the window, is almost caught in the act by the sudden return of Sister.	MCU (from behind and above Junior's shoulder): Junior begins writing on window, "Goblins'll get you . . .", then turns toward MS (from Junior's view): Sister approaching. MCU: Junior ducking out of sight. CU: Sister's face (as she looks at window).	Daylight
2: Mother and Dad inside house, and Dad's surprise.	Mother shows Dad what Junior has been up to. Dad then reveals what he has rigged up in the closet.	MLS (from behind Mother & Dad): Mother points toward window on which Junior has written. MS: Dad goes to closet, starts opening door, and beckons to Mother. CU: Phosphorescent skeleton hanging inside closet.	Keylight: RFL-2, 45° from camera, 4 ft. from subject. Fill: RFL-2, 45°-90° from camera, 6 ft. from subject, opposite key light. Backlight: RSP-2, above and behind subject.
3: Junior's entrance inside house, and his reaction.	Junior comes in. No one is in sight. He sees only the moving skeleton.** Then Mother and Dad join him.	MS: Junior coming into the room, stops suddenly. CU: Skeleton in closet, arms and legs moving weirdly.** CU: Junior's mystified face as he looks around the room. MS: Mother and Dad come out from behind door, join Junior, and all enjoy the situation.	Same as above
4: Sister enters house, with her retaliation to Junior.	Sister comes in and puts lit pumpkin on the window (Junior's writing still on it), as symbol of fighting his goblins and keeping them away.	CU: Sister peeking in at door. MCU: Mother beckons her to come in. MS: Sister looks aggressively toward Junior; THEN PAN as she comes in carrying a pumpkin (eyes, nose & mouth cut out, with light burning inside) and places it on the window sill.	Same as above
5: Inside house, ducking for apples.	Mother, Dad & Junior prepare for the party. Guests come in. Everyone ducks for apples, but Sister is the lucky winner.	MCU: Mother and Dad get a big basin out of the cabinet, and fill it with water. MLS: Friends coming in. MCU: Junior dropping apples into water. MS: Mother and Dad gathering everyone around basin. CU: Apples floating in water. MS: Junior & friends ducking for apples. MCU: Junior "helping" Sister duck for an apple. CU: Sister, mouth open, trying to get apple. CU: Sister leaning back and smiling victoriously, as she shows apple in her mouth.	Same as above

HINTS & SUGGESTIONS:

**You can make the skeleton move by attaching strings which can be pulled from behind the closet door.

Remember that brilliant and fairly even lighting will give your party scene an atmosphere of gaiety, while lighting composed of large areas of shadow will heighten the dramatic effect of the "scare" sequences. The skeleton and lit pumpkin will be photographed with better results if they are silhouetted against a brightly illuminated background, while the foreground is kept in deep shadow.

When people duck for apples a lot of water splashing results—don't get your camera wet! Additional shots that are fun to do and that will heighten the enjoyment of your film are possible means of stop motion. Objects can "mysteriously" appear and disappear in the closet sequence merely by stopping the camera and having someone place (or remove) the object. Be sure that nothing else moves from its original position till you start the camera again.

ABBREVIATION KEY:

MLS-Medium Long Shot MS-Medium Shot CU-Close-up MCU-Medium Close-up

EQUIPMENT NEEDED:

At least 100' of 16mm, or 25' of double 8mm film—indoor color or black and white.

Two RFL-2 floods, one RSP-2 spot.

Tripod with pan and tilt head.

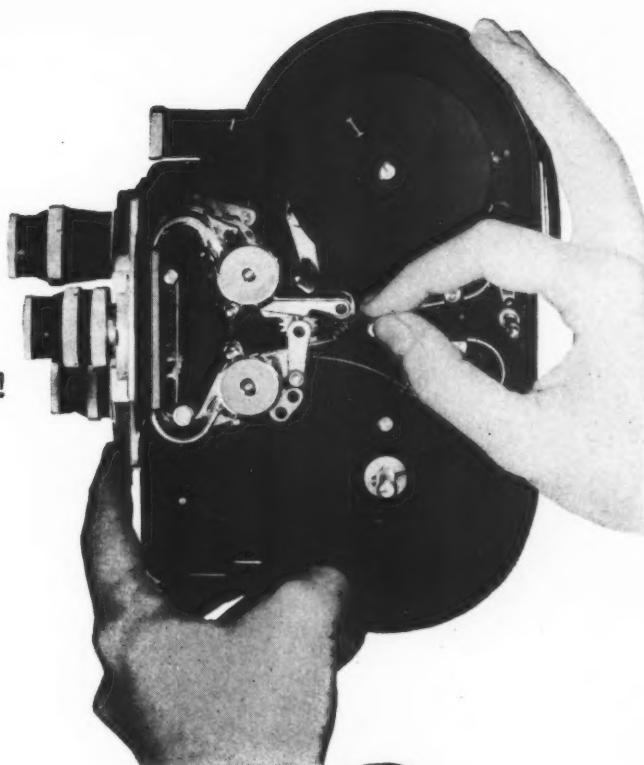
Exposure Meter.

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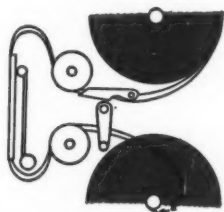
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The Frame Counter top dial records



Footage counter

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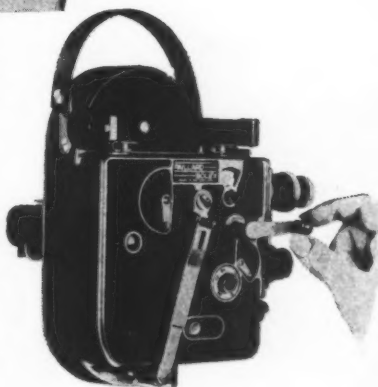
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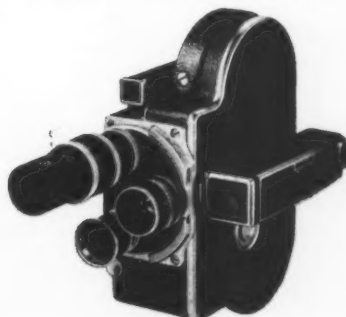


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FADES AND DISSOLVES

(Continued from page 78)

sells "Fotofade"—a powder which is dissolved in water according to the instructions on the bottle. When film is dipped into Fotofade, it gradually darkens and finally becomes completely opaque. Take the two film ends that you intend to splice as a fade, dip them gradually into the solution. (Dip 4 inches of 8mm film or 8 inches of 16mm.) The time of treatment is best determined by experimenting with scrap film. The final result should show the film going from a light gray (where the film has been exposed to Fotofade for the least time) to a dark gray and finally to black at the end, longest immersed. The average time of immersion in the dye for the dark end is about one minute. After the dyeing process, wash the films for a few seconds, dry in a dust-free place, cement them together and with this simple process you have added a professional touch to your work.

Lap dissolves

A lap dissolve consists of a fade-out and fade-in taking place at the same time (Fig. 2). A lap dissolve has to be done in the camera.

Any one of the methods described previously can be used to cut down the amount of light reaching the film. After you've taken the first scene finishing with a fade-out, the film is wound back as accurately as possible to the point where you started to cut down the illumination. Cameras having a backwind, of course, ease this operation considerably, but it also can be done in other cameras.

The important point to check when making lap dissolves is how far the film should be wound back; it is best done by counting the number of seconds from the point when you started to fade out until the time you stopped the camera. From the time and the speed at which the camera is running, you can easily determine either the length of the film or the number of frames exposed during the fade.

For instance: the average time for a fade or a lap dissolve is two seconds, which means 32 frames if the camera runs at 16 frames per second. As one foot of 8mm has 80 frames and one foot of 16mm has 40 frames, 32 frames would equal five inches of 8mm film or ten inches of 16mm film. If you are one of the lucky ones having a camera with the frame counter such as the Bolex (which I use for all my work), the backwinding is very easily checked just by looking at the frame counter. But how about the spool-type camera without a backwind feature? Don't let the lack of automatic counters bother you, there is

(Continued on page 86)

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cious film in his B&H "70" for NBC-TV *News Caravan* viewers.

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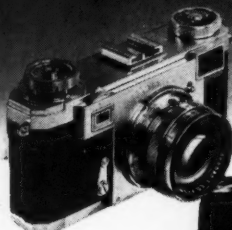
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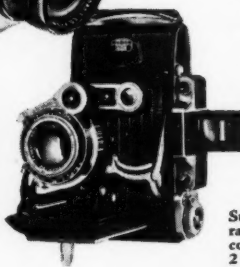
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FADES AND DISSOLVES

(Continued from page 84)

a way to wind the film back provided you use a dark room or you have a changing bag with you.

Winding the film back

After shooting the first scene, open the camera in complete darkness and wind the film back by turning the original film spool. The amount of film you should wind back depends on the number of revolutions you make with the original film spool. The following table tells you how many frames are contained on one winding of the film spool at different parts of the spool (because there is much more film on the outside of the spool than near the center):

	25' spool of 8mm	100' spool of 16mm
After taking 5 ft.	31 frames	34 frames
10 ft.	28 frames	33 frames
15 ft.	25 frames	32 frames
20 ft.	21 frames	31½ frames
25 ft.	17 frames	31 frames
30 ft.		30 frames
40 ft.		27½ frames
50 ft.		25 frames
60 ft.		23 frames
70 ft.		21½ frames
80 ft.		20 frames
85 ft.		18 frames
90 ft.		16½ frames
95 ft.		15 frames

Example: the fade-out, made after 15 feet of film had passed the filmgate, lasted 2 seconds, camera running at 16 frames per second. That means that the fade-out runs through 32 frames. To wind back this amount of film requires, according to the chart above:

1½ winding in 8mm
1 winding in 16mm

After you have wound the film back, close the camera and start the next scene for the fade-in.

Perfect lap dissolves

To make perfect lap dissolves requires a little bit of practice, but here is a method which is easy and offers you perfect results the very first time you try it, if your camera has a single frame device. I use this method for all my titles which are connected with a lap dissolve. I set up the camera on a tripod, aligned with the title, and use a cable release to avoid shaking the camera when pressing the starting button. I obtain the fade-out by taking one or two frames at the correct aperture (which should not be less than f/5.6) then close the diaphragm for $\frac{1}{4}$ of a stop, take another one or two frames, close for another $\frac{1}{4}$ of a stop and so on until I have about 30 frames exposed. The fade-in is obtained the same way by opening the diaphragm $\frac{1}{4}$ of a stop in between taking

(Continued on page 88)

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FADES AND DISSOLVES

(Continued from page 86)

one or two single pictures. I recommend this method for all still subjects, to which it is limited, and especially for titles, because if your camera has a frame counter, it enables you to wind the film back exactly to the desired frame.

At the beginning of the article I mentioned that fades and lap dissolves are tricks to make your movies more interesting, but to me such transitions have a special meaning and they should be used accordingly. A fade means that one action is finished, and a certain rather long time elapsed, or a distance exists, between the two scenes. For instance, the scene of Uncle Joe again. Between the first scene, which marked the end of the birthday party, and the "morning after," there was a change of place as well as a lapse of a dark night; therefore, a fade is the professional approach. It is the transition that gives that necessary feeling of the change.

A few fading suggestions

A few more suggestions on where to use a fade: Doris and Lillian leaving the office on Friday evening after a hard day's work. In the next scene the two young ladies are seen spending the weekend on the beach. A fade-in between makes your audience believe that the necessary time elapsed without telling them. Or we might work on a documentary film about the various Caribbean Islands, whereby it is unnecessary to really show that we travelled from Cuba to Jamaica. But we have to give the feeling that Cuba has been visited and new scenes are coming. It can be done by a fade between the harbor scene of Havana and a closeup of a bottle of Jamaica Rum, so suggesting our new destination.

A lap dissolve does not give your audience the feeling of a completely finished action, but merely of a lapse of time, or just a change of place.

Do not connect scenes such as a medium-distance shot of a car stopping outside a house with a closeup of the driver coming out of the car by a fade or lap dissolve because these two actions follow one another.

Although the average time for a fade or lap dissolve is two seconds, you may vary this time. The rule to remember is: the longer the time elapsed, the greater the distance or the greater the change from one scene to another, the longer the transition should last.

So examine your priceless movies and maybe you will find a few places where one of these two simple tricks will turn an average picture into a good movie.

—THE END

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THE WITLINS

(Continued from page 43)

"This was a whole new world for us," says Diane. "Now we could enlarge and crop our pictures."

Every weekday night, the Witlins devoted themselves to their new enlarger. "I guess you might say we worked co-operatively," they say now. What they actually did was to take turns at the enlarger. With the lights out, Ray would make one print while Diane, with nothing to do but keep out of the way, would lie on the bed. Then the process was reversed.

Cooperation equals criticism

The "cooperative" work took place in an atmosphere of frank criticism of each other's prints. "I would tell Diane her prints were too dark," Ray says, "and she would tell me mine needed less contrast. We'd both criticize the cropping."

Feeling that the Contax and the Welfur limited their pursuit of photography, the Witlins plunked down another sizeable contribution and bought themselves two new Automatic Rolleiflexes. "We bought the Rolleis," Diana says, "because we wanted to work with a reflex camera, a camera that had a larger negative than what we were getting before. Our interest in the larger negative became more pronounced because we were becoming absorbed with things like texture—which could be better achieved with a larger negative. We also like variety in our cameras. Certain personalities—people like Cartier-Bresson, for instance—can get along with only one kind of camera. Others need two or three different cameras for different kinds of work. That's the way we feel."

"Of all our cameras," Diane continues, "I prefer the Contax. It offers the most freedom and has the easiest usability. I hate to carry things around. On the other hand, I can do certain things with a Rollei that I can't do with a Contax. I did a series of pictures of women shopping in department stores. With a Contax held up in front of my face, I was the center of attention. Using a Rollei, I was able to be as unobtrusive as possible."

In the spring of 1949, feeling that one 35mm camera in the family wasn't enough, Diane bought a second-hand Agfa Karat. As it very rapidly displayed signs of advanced old age, it was traded in for a Contax within a few months.

This meant that now each of the Witlins owned a Contax and a new Rolleiflex. They shared the DeJur enlarger.

"By this time—the summer of 1949—the photographic bug really hit us in earnest," Ray says. "We decided this one enlarger business just couldn't go on any longer. We went out and bought

(Continued on page 92)

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THE WITLINS

(Continued from page 90)

two Opemus 35mm enlargers so each of us could make prints at the same time. And, we kept the DeJur for our Rollei negatives."

With three enlargers scattered around the small room, the Witlins found their life and their furniture dominated by photographic equipment. The addition of the two enlargers, however, did make for some peace in the household at night.

In the autumn of 1949, still anxious to understand and use a widening variety of cameras, they traded in one of their Rolleiflexes and bought two small Graflexes—2¼x3¼ with Ektar f/4.5 lenses. By this time, although both the Witlins were working, all their money was tied up in cameras and photographic equipment, and almost their entire income was being poured into printing and developing materials. "We were just about eating. At the Automat, that is," they say.

Success in a year?

In January of 1950, they made their decision to take a year off and try to become professional photographers. Not prone to doing things half way, they both quit their jobs. Unfortunately, they had no idea what kind of photography they wanted to do, what kind of a market they wanted to reach, what to do about selling their pictures once they were made.

At first, they decided to become portrait photographers, "but with a difference," Diane recalls with a grimace. "We didn't like most of the portraits we had seen, and we thought it would be

wonderful if we went to the subject's house for the evening. While talking and putting him at ease we would shoot away with our Contaxes." It certainly was a good idea, but the Witlins discovered that you can use up a lot of film and time that way. And, what was even more important, the friends whom they photographed had even less money than the Witlins and could rarely pay for more than the cost of the film.

Next, they began to photograph weddings and became quite adept at this kind of work. "We made a little money out of it," they say, "but it was mostly a pretty unimaginative kind of photography."

By this time Witlins realized that photography was going to be a long haul and they had better be in good financial shape to meet the obvious financial crisis that was bound to come. They sold their remaining Rollei and their three enlargers. With part of the proceeds they bought a new Automega enlarger. "We were back to printing cooperatively."

At this time they heard that the old Fulton Building, located in New York City's historic Fulton Fish Market, was going to be torn down. "We decided that our first big job under our new status would be to document the building before it was demolished." And this they proceeded to do.

They became so involved in and entranced by the market that by the time they decided they had enough pictures, five months had passed. Now they say with a shudder, "It was a horrible financial mistake. For the first five months of our year off, we had devoted ourselves almost exclusively to the Fulton Fish Market. Now we realize that you can sell

just so many pictures of a fish market and that's all. We sold a few pictures to *This Week* a few months ago, and some to a photographic magazine. That was all."

The money and time expended on the market forced them to sell one of their Contaxes and one Graflex. They turned around a few weeks later and bought a Rollei again.

Fashion: The romantic phase

Desperate by this time, they decided to become fashion photographers. "We thought we could get away with a more arty kind of photography in fashion work than in any other type of photography," Diane says.

They assembled some models or anyone who they thought could make a model and then proceeded to take exactly the same kinds of pictures they had taken before, but this time with some people in them. "We took some of our photographs to Alexey Brodovitch, art director of *Harper's Bazaar*, and he told us the bad news," Diane says. "He said our pictures were too harsh, weren't gay enough, weren't light enough."

"As a matter of fact, he was letting us off easy. The worst thing about our pictures, from a fashion angle, was that they showed a complete lack of merchandising. Actually, we didn't care what the model was wearing. What we were doing was taking our own kind of pictures, using a model and calling it fashion photography. Besides, we have a natural anti-fashion feeling. We found that the most successful fashion photographer is a member of the 'Twenty-

(Continued on page 94)



This study of a junkyard skyline was taken by the Witlins with a 2¼x3¼ Graflex. Exposure was f/11 at 1/100 second.

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THE WITLINS

(Continued from page 92)

two button school.' This means that every stitch and button on the garment must show up in the photograph. We just didn't like that. It was extremely commercial—more so than we ever dreamed. If you become a fashion photographer, we found, your life becomes concerned with only one thing. And, if you happen to intensely dislike that one thing—as we do—you can go nuts."

The new goal: photo-journalism

Their fashion phase lasted a couple of months, and their year off was fast drawing to a close. By this time, and after much thought, they finally made their decision: it was photo-journalism. "We feel," Diane says, "that in this field you are in contact with things that are actually going on. We like to be involved with real things."

And, although this was the shortest phase of their work in 1950, it was actually their most productive. They produced more pictures, with greater understanding of their medium, more interest in their subjects and of better quality. It is these stories that they sold.

By the end of December, their funds were completely exhausted, but they were determined to stick it out. Ray was forced to make a slight concession—he went back to work part-time. But, by careful planning and story plotting beforehand, he manages to do almost as much photography now as he did while devoting his full time to it. Diane has assumed the business end of the profession along with the picture taking. She is the one who is dealing with picture editors and peddling the pictures.

One unusual thing about the Witlins and their approach to photography is their complete lack of reliance upon anyone connected with the field. They learned photography by themselves, without the help of a teacher, school, or friend. The same is true for their darkroom work. Their only aids were equipment manufacturers' pamphlets.

Almost all their printing is done on Varigam. They develop their favorite film, Super-XX, in Nikor tanks for 12 minutes in Kodak D-76 at 70 degrees. They shoot the Super-XX at an A.S.A. rating of 200 daylight.

When they need more speed from their film because of poor light conditions, they shoot at an A.S.A. rating of 320 but increase the Borax content of their D-76 by ten times, and develop for nine minutes. For really low light levels, they expose at a rating of 500. This they develop for five minutes in a Kodak Dektol solution mixed one-to-one. Of course, with each progressive higher A.S.A. rating and different developing, the grain size of their negatives in-

creases. For big enlargements, they switch to Plus-X film and normal D-76.

The Witlins also shoot color. They prefer Kodachrome in their Contax but also shoot Ektachrome with a Rolleiflex. Although they own a Heiland flash gun and some floods, they rarely use them, preferring available light.

Looking back over their one year of full-time photography and their two years of spasmodic efforts, the Witlins find the most important thing to them is the fact that they have been able to work together as a team. "It wasn't easy," they say now. "Throughout our photographic life, there was always a feeling of competitiveness. At first we



Impudent little street gamin was photographed with a Contax, equipped with an f/2 Sonnar lens, f/4.5 at 1/250 sec.

tried to settle that by each of us having our own equipment. That's why we owned two Rolles, two Contaxes, two enlargers. Now, due to finances and an understanding of what we want to do, we've gone beyond that stage."

Now the Witlins are, they feel, on the right track at last. They are taking the kind of pictures they feel they can do best. And, what is more important, they are beginning to sell them with increasing regularity. To date, their total photographic sales have amounted to only \$2,000. "But," they point out, "over half of it has come from sales to magazines within the last couple of months."

With their slowly-ripening success stands one drawback. They have only one enlarger. "But this time we are much more mature about the printing end of it," Diane says. "Each of us has a complete evening at the enlarger. While one of us works, the other leaves the house. It's less frustrating. Of course," she adds, "you see more bad movies this way."—THE END

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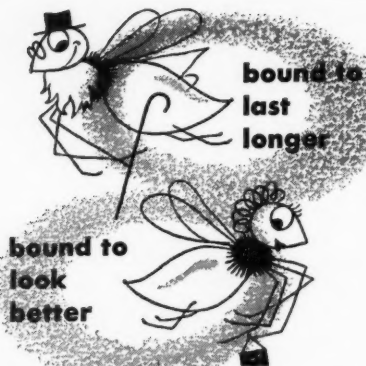
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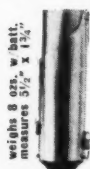
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DR. CINEMA SAYS

(Continued from page 75)

In avoiding any uncoiling or loosening of the film on the spool during handling, don't make the mistake of winding it up too tightly. This may prevent the edge fog to some extent, but usually it also will cause cinch-marks—those longitudinal striations (go on, look it up!) which cannot be removed from the film.

About threading projectors

Since we're on the subject of getting film into and out of motion picture contraptions, let's give projectors a bit of attention. Most of you know how to thread your own projectors, to be sure. But there will come a time when you're called on to put your film (or someone else's) into a machine which differs somewhat from the rig you've been using.

If you've had experience in handling a variety of projector makes and models, this won't throw you. But if your experience is somewhat limited, and you're used to just one certain type of projector, take care before you flick that motor switch!

Basically, all good movie projectors have the same salient features—feed and take-up reels, sprockets, film gate, and such. Some have diagrams or die-cast ridges in the housing to indicate just how to thread them properly. And some don't.

Also, there are slight differences between makes. Each has its patented gimmicks—flanges which snap up or down, or in and out, to permit easy threading or give protection to the film; lens housings which swing out to allow the operator to position the film in the gate simply; and so on.

So you get the strange apparatus threaded correctly—you hope. You're all set. Douse the lights, folks, and we'll start. You flick the switch, and in just five seconds you've got 80 or so frames of chewed-up film on your hands. Darned thing *wasn't* threaded right, after all.

Many projectors have little knobs which can be rotated manually to operate the mechanism frame by frame. If there is one of these on the machine you're using, use it. When you think you're all ready to roll, test the threading with this gadget. As you cause the mechanism to move slowly you usually can tell by inspection when the film is not being transported properly at some point.

Admittedly, certain projectors are extremely and needlessly complicated to thread and to operate. Their ranks are thinning, I'm happy to report, and the trend is toward simplicity of operation. Matter of fact, many popular makes nowadays have various gimmicks which, the makers claim, make it all but impos-

sible to operate the projector improperly or damage film in it. Some of these claims are valid, some are optimistic. All I say is, thread any projector with care and check things carefully before you turn the mechanism loose to handle—or mishandle—somebody's film at the rate of 16 or 24 times a second.

Last week I was present at a high school when a class was being shown a set of institutional films. The operator was a nice looking high school kid. He was nonchalant, and seemed to take considerable pride in seeing how fast he could thread each new reel and get the show rolling. You might have thought he was a born projectionist—except that his slipshod, hasty technique was responsible for snapping the leaders off two films and ripping a few sprocket holes out of a third. Lost the loop a couple of times, too. And in all except one case the casual threading of the sound projector caused the spoken dialogue to be several frames out of sync with the picture image.

All of this was needless. The kid knew how, all right—but he just couldn't be bothered with a checkup of the threading before he started projection.

And sound movies

One last bit of counsel. Some day somebody will get hold of a 16mm sound film and will say to you: "Let's run this off on our silent projector. We won't get the sound, but it'll be fun to see what the pictures look like anyhow." That's your cue to say, "Nix."

Most of you know—but some of you don't—that a 16mm sound film has sprocket holes along one edge only, and that this one row of holes is engaged by the sound projector's single sprockets. Put such a film into a silent projector, with its double sprockets, and you'll chew it up miserably. Just remember that a sound projector will accommodate sound or silent film, whereas a silent projector is for silent film only.

Take a little care each time you thread a projector with anybody's film. It will pay you in terms of undamaged film and uninterrupted shows.—THE END.

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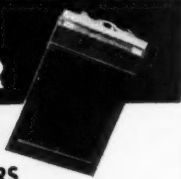
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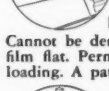


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Nov. 20	★Series of three Color Print Competitions sponsored by the Color Division of the Photographic Society of America. 2nd closing date, Feb. 20. 3rd closing date, May 20.	W. H. Savary, Contest Director, RFD #2, Box 221, Plainfield, N. J.

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QUIZ MOVIE

(Continued from page 81)

camera. This will throw a crosslight over the bread, bringing out its texture.

To identify the bread, you could show a whole loaf, but you'd get more life into your movie by showing a youngster (Example 2, right) gobbling a slice.

Got a sponge around the house? If you don't have a natural one, an artificial cellulose sponge will do. Follow through with a closeup showing the pores of the sponge. (Example 3, left, page 81.) Use the same lighting setup as you did for the bread. For your identifying footage, how about somebody working with the sponge? Might even make a change of locale, show a man cleaning his car. (Example 3, right, page 81.)

Let's take another household item, a small nailbrush. You can give this the double treatment. First a real closeup making the brush look like a cross section of a forest. (Example 4, left, page 81.) Now let's back up a little and show the brush in its entirety but with no other object in the frame to give any idea of the brush's actual size. This gives your audience another chance to guess at it. What kind of brush is it?

For both shots, place the camera on the same level as the subject and center the camera on it with a spotlight almost 90 degrees from the camera and just a little higher than the brush.

For your final identifying shot, you will want to show somebody brushing their nails with the brush. Your lighting here depends largely on the size and shape of your bathroom and where the sink is placed.

You may find it helpful to work out a simple script for your quiz movie. The

footage length is vitally important because some scenes, if left on the screen too long, will be too easy to guess. You can show scenes of very common items in full detail but, if you just let it flick on and off the screen quickly, it may be fairly hard to recognize. You will rob the game of its fun if you make too many scenes too hard to guess but your film should have variety, should have some stickers in among the easier scenes.

The film will be much more professional in appearance and more interesting to your audience if it has titles throughout. If you don't have a titling set you can use a blackboard and white chalk or a very light gray paper and heavy black china marking pencil.

Just one other tip to help you make your quiz game successful and its presentation smoother. Get a few hundred feet of leader film either blank or white. This should be obtainable through your local photo shop or one of the large manufacturers of film. Splice the leader film between the scenes and questions. This will give your audience a chance to write the answer to a scene before the next question pops on the screen. You'll want leader that is blank or white. Such leader will throw a lot of light on the screen, enough for the audience to write by. When the next question (title) comes up, the room will automatically darken. If the question is written on a blackboard the effect will be most pronounced. The audience will then know instantly that the next question is on.

Once you get into making quiz movies you're going to find yourself planning more and more of them. You'll also find that many a family gathering, or other social get-together will be more fun because of the added enjoyment the quiz movie will bring.—THE END

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THE NEW KODACOLOR

(Continued from page 55)

correction in the print making operation, as the color shift is approximately even in both shadows and highlights.

Extremely long exposures, such as street scenes at sunset, or indoor time exposures, are also liable to throw the color balance off even if the light source is of the correct quality, which it generally is not. In these cases no amount of correction during print making is going to set the colors right, as the shift varies with highlights and shadows.

All through the literature on the use of transparency type color films you'll find a generous assortment of filters which are recommended for use under various lighting conditions. In fact, most people get a headache when they see it and if they use a filter at all, settle for a Kodak Skylight filter or some ultraviolet filter to cut down the bluishness caused by distant haze or a cloudy day.

You don't need filters

No filters of any kind are recommended by Eastman Kodak for use with Kodacolor daylight film. There's a reason. Should the negative be such that the print would be too bluish, correction can be made during the print making to set the colors right. Where the color unbalance is so great that this correction would be unsuccessful, it is felt that no correction filter placed over the camera lens would have made any difference. An ultraviolet filter might be of some help in cutting through distant haze, but it would be a tough job to demonstrate it.

With respect to color correction filters, the same rule applies to Kodacolor Type A—don't use any. However, if you have some of this artificial light film in your camera and want to use it outdoors in daylight it can be done, if you first place over the lens a Kodak Daylight Filter for Type A Color Film. Although this method works, it has disadvantages, the main one being that the film and filter combination has an A.S.A. exposure index of only 12, compared to 25 for the daylight type film.

Kodacolor works best on one of those bright sunny days when there's just enough haze over the sun to keep face shadows slightly soft. You'll be happiest with the results if you photograph objects with a large mass outline, such as a house and yard, closeup of a boat, train, car, person or household pet. Distant scenes in which small objects far away are important to the picture don't make good Kodacolor subjects. Remember, you're going to be looking at prints which ordinarily will range in size from 3½x3½ to 3½x5 inches.

The sky makes a nice background for a closeup portrait—Kodacolor, any color, or black and white. But try to arrange

your picture taking so that there aren't great areas of sky in the print. All color films have their greatest difficulty in recording blue, and Kodacolor's no exception. On a bright sunny, clear afternoon, if you take a vertical picture in which there is a great area of cloudless blue sky, starting at the horizon and going up to about a 45 degree angle, you may find that the result will be startling. On the horizon the sky will be a pale blue, almost gray, or it may even have a pinkish tinge if it's late afternoon. At the very top of the picture, however, the sky will be the most brilliant kind of blue, and it may be somewhat mottled in between. This effect is due to the excessive amount of ultraviolet light present in the distant haze on the horizon, which diminishes in amount until it is at a minimum in the sky directly overhead. The change in picture quality of the various parts of the sky shows up to some degree in black and white films, and is quite noticeable with all color films. Kodacolor appears to be particularly affected. So, if the sky is to be a background for a portrait or other closeup, arrange things so that your camera takes in just the area just above the horizon, or get down low, and let your model's head or other subject be surrounded by that deep blue, high sky. Look at the tank truck, page 54.

Most of us are going to take some pictures around water. Here too, try to keep the water as a surrounding for the subject, rather than trying to photograph a body of water just for itself. Of course, if you want to wade out in the surf and get some shots of smashing breakers, that's different. You're then making a closeup of the water and Kodacolor is excellent for that. A few feet of water in front of a dock, a ship, or shoreline, make a wonderful foreground for Kodacolor (the barges, page 54). But try to avoid acres of water stretching out to infinity and horizon—the print will probably be disappointing.

Get sun on the skin

Most of us like to shoot off our film at people—the girl friend or wife, the family, picnic friends, children, just people. While we may forgive color distortion in a picture of a house, cow, tree, or grand piano, we don't like to see people pictured with blue or orange skins, unless that happens to be their natural complexion. Kodacolor gives pleasing skin tones, if used carefully. That means plenty of bright sun—that same bright hazy day is best—and it's got to be on the skin. Kodacolor pictures taken on cloudy days or in open shade are going to be bluish, and you can't get away from it, they don't look good. Eastman Kodak cautions about taking color pictures within two hours after sunrise or two hours before sunset. If you take them then they'll have too orange a

tinge. Kodacolor is particularly sensitive to this effect. Faces of people photographed too late in the afternoon or too soon after sunrise are liable to look like the ripe product of the citrus groves.

Closeups of people taken on a really bright, clear, sunny day, are going to give trouble with shadows unless you do something about them. This is particularly true at midday, when the sun is high and the eyes are deep shadow pockets. The subject is going to squint from looking into the sun, and if it's your wife, she won't like the results, and neither will you. The thing to do is to turn the subject—the wife, if you will—around somewhat so that she's looking about 45 degrees away from the sun, and is more relaxed. To soften up those heavy shadows a reflector is needed. If she's sitting on a sandy beach, or up to her chin in water, or near a white wall or fence, or the sail of a boat, the light bouncing off that surface will soften the shadows enough. Otherwise you'll have to rig some kind of a reflector, such as a big aluminum painted or white cardboard, or a board covered with aluminum foil.

Flash to fill shadows

Another way to fill in the shadows is with flash, and it probably is the best way to get around the problem. Set the camera for 1/50 second at f/11, or 1/25 at f/16. Use blue flashbulbs. With No. 5B or 25B, shoot from between five and ten feet. With the big No. 22B or 2B bulbs, get eight to fifteen feet away. You'll like the results best if you stay at the far end of these shooting distances. If you have to come up close, drape a hankie over the bulb to soften the light. When shooting under the same conditions with a simple fixed focus camera with one shutter speed, these directions still hold true.

Now, let's examine Kodacolor more closely. Physically, Kodacolor is constructed much the same way as the transparency type films. Full details of how color films are built and how they work were given in the June 1951 issue of MODERN in Robert Kafka's article, *Color: for beginner and expert*. It's enough to say here that Kodacolor, like the other well known color films, utilizes a simple principle to reproduce color. White light is made up of three primary colors of light: blue, green, red. The proper mixture of these colors of light will produce practically any of the myriad other shades we see around us. So, Kodacolor consists of a number of emulsion layers piled on top of a clear acetate film base. Each emulsion layer is designed to be sensitive to and record only one of the three primary colors of light. So, the topmost emulsion layer records the blue light in any scene; the

(Continued on next page)

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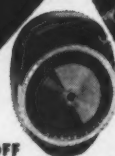
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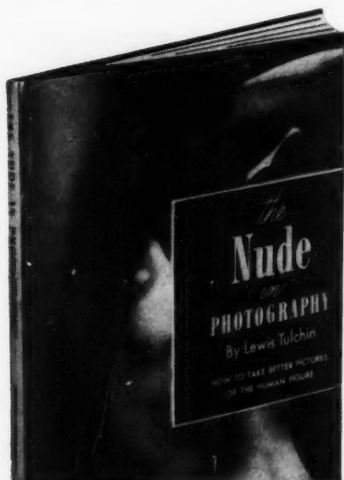
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THE NEW KODACOLOR

(Continued from page 101)

second layer records the green light; the bottom layer records the red light. Up to this point Kodacolor acts exactly like Kodachrome, Ektachrome and Ansco Color, the transparency type films.

When you view a piece of processed Kodacolor film, however, the results are vastly different. In fact, they're downright weird. For the Kodacolor negative doesn't show the colors of the original scene, but colors which are complementary to the colors in the original scene. What's that "complementary" about?

Here's a simple explanation. The complement of a primary color is that color which, when added to the primary color, will produce white light. We know that in order to produce white light we must combine all three primary colors of light: blue, green and red. Thus, if white light can be produced by combining any one primary color with its complementary color, it follows that the complementary color must be composed of the two remaining primary colors. The three complementary colors are yellow (green and red), magenta (blue and red), and cyan (blue and green).

Reading Kodacolor negatives

So, let's see how a Kodacolor negative would record a signboard painted with blue, green and red stripes. Everything blue in the scene would appear yellow in the negative (yellow is the complement of blue and is formed by combining the primary colors green and red).

Everything green on the signboard would appear magenta in the negative (magenta is the complement of green and is formed by combining the primary colors red and blue).

Everything red on the signboard would be cyan (blue-green) colored in the negative (cyan is the complement of red and is formed by combining the primary colors, blue and green).

To top off the whole confusing combination, Kodacolor negatives have an overall orange tint. This serves an important function in getting better color rendition in Kodacolor prints.

The paper on which Kodacolor prints are made is stiff, white, and coated with several emulsions quite similar to those which are coated on the Kodacolor negative. If a piece of the print paper is pressed into contact with a Kodacolor negative, exposed to white light, then processed, a contact color print will be the result, with the colors approximating those of the original scene. In practice, however, all Kodacolor prints are made by projection to standard sizes. Bigger enlargements can be made, too, and they are very attractive. Standard sizes available from Kodak are 5x7, 8x10, and 11x14 inches.

Theoretically, the negative-positive Kodacolor principle offers greater ultimate possibility of true color reproduction than does the reversal principle on which the transparency type films are based. For once processing of Kodachrome, Ektachrome or Ansco Color begins, there is virtually no possibility of correcting the colors to make them more accurate or pleasing to the eye.

With Kodacolor's negative-positive principle, processing is split into two main steps—processing the negative and processing the print. Still theoretically, during the printing operation it should be possible for the laboratory technicians to determine which colors are out of balance, make the proper color corrections and produce a print in which the final result is brought back into more pleasing color. Actually it doesn't work out quite that way.

In the Kodak processing plant the printing machines are designed to make the proper color balancing corrections almost automatically. After the print has been exposed it goes through the processing chemicals and when it is finished is examined for quality by one of a group of inspectors. If the print doesn't meet their standards it is sent back to a special "remake" printer with instructions as to what needs to be done with it. It must be remembered that Kodak makes no pretense of offering "true" color in Kodacolor. The company only tries to produce a film and make prints which will give "pleasing" color prints.

One of the annoyances connected with Kodacolor is that it costs 36 cents to find out that the print doesn't have very "pleasing" color rendition. Although Kodak technicians will not make a print from a negative which is certain to be a total loss, many prints come back which are disappointing, colorwise, although satisfactory in other respects. These negatives would make very acceptable black and white prints. If Eastman Kodak could work out some kind of service to automatically provide inexpensive black and white prints from all those negatives which are 'way off in color, many Kodacolor users would be a lot happier.

How to make black & whites

In case you want to make your own black and whites from Kodacolor negatives, you can use any standard enlarging paper or fast contact paper and your usual technique. The results will be the same as if the picture had been shot on orthochromatic film—that is, anything which was red will be black in the print.

If you want to make a print in which the various colors will have truer rendering, you can get some Kodak Ektacolor BW Paper. The BW means "black and white." The prints made on this paper will appear more like a print made from a black and white negative on pan film.

A common criticism of Kodacolor is that it doesn't have enough resolving power—that is, big enlargements wouldn't be sharp in detail. This isn't a valid criticism. Kodacolor will enlarge to a good size without any trouble. Herbert Keppler's picture on page 53 was reproduced from an 8x10 enlargement of a 2¼x2¼ negative, and the print was sharp enough.

Recently, Kodak began a new service, providing Kodacolor enlargements from 35mm Kodachrome transparencies. The transparency is photographed on Kodacolor film, producing a color negative. The charge: 25 cents. Then enlargements of various sizes may be had. For a standard 3½x5 print, the price is 36 cents, and the pictures are quite good. While preparing this article, we sent some 35mm slides away for 5x7 enlargements. They came back sharp and compared favorably to enlargements on Kodachrome print base. When made from the same slides, the Kodacolor enlargements seemed to have a bit more brilliance and contrast than the Kodachrome enlargements, although there was a slight loss of shadow detail as compared to the Kodachrome print. Take a look at the boatyard scene, page 54.

Develop your own—for fun

We stated earlier that Kodacolor was now virtually a counterpart of Ektacolor professional film. In fact, if you want to do some very interesting darkroom work, you can develop Kodacolor in the Ektacolor negative processing chemicals. Don't count on getting perfectly correct color rendition, because the differences between the two films are just enough to throw some of the colors off, sometimes, if you develop Kodacolor in Ektacolor chemicals. Try it, as an experiment, but don't blame Kodak for any weird results.

As mentioned previously, Kodak Dye Transfer prints of good quality can be made from well-exposed Kodacolor.

You can also have some fun with Kodacolor negatives by enlarging them onto the new Ektacolor Print Film, which, when processed, produces transparencies. Once again, you must keep in mind that Ektacolor Print Film is balanced for use with Ektacolor negative material. The color balance of your Kodacolor negative may be such that it will not always make a good transparency on Ektacolor Print Film. Also, as Kodak improves Kodacolor, the balance may change more. Nevertheless, some fascinating experiments are possible.

As you can see from the foregoing, while the new Kodacolor still is essentially a "box camera" film, it nevertheless has much to offer to the man with a Rollei as well as to the beginner with a Brownie Hawkeye. You'll find a complete technical data roundup on Kodacolor in Photo Data, page 70.—THE END

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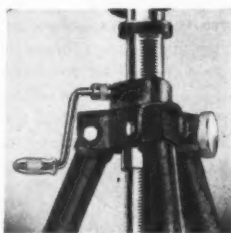
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AMERICAN IN PARIS

(Continued from page 37)

classic, adapted for MGM by Saul Chaplin. In all 120 dancers, 220 costumes, and \$450,000 combined to make a real Hollywood spectacle.

Director Vincent Minnelli, producer Arthur Freed, art director Preston Aines, director of photography John Alton, costume designer Irene Sharaff, background artist George Gibson, and camera department director John Arnold chose half a dozen paintings which were then faithfully enlarged in sections and assembled as 50x150 ft. backdrops. The ballet is one continuous caper from set to set. Six moods are created for the live action which moves back and forth in nine scenes from one mammoth sound stage to another.

Six artists, six sets

After Clark had researched this plot he investigated the various scenes he was assigned to photograph. The ballet opens in the Place de la Concorde where an aging rococo fountain is planted against a giant watercolor by artist Raoul Dufy. Next the action takes a delicate turn in a Renoir-styled flower market. From there Kelly twirls into a Maurice Utrillo street. A fourth switch takes him to a gay holiday celebration in a carnival square modeled and painted in the style of Henri Rousseau.

For scene five, Kelly dreams back to the Dufy fountain again, and then on to an elaborate set at the Place de L'Opera done in the manner of Van Gogh. This fantasy is blended into scene seven, a Moulin Rouge sidewalk cafe taken from the paintings and sketches of Toulouse-Lautrec. Then the action returns to the Van Gogh and the Dufy sets at the climax of this sparkling ballet.

Clark decided that special view camera setups would not be feasible. (When he did attempt one posed picture of the huge Dufy number for which he was allowed nine minutes, it cost MGM about \$4000.) It was evident he needed a method of catching the action without slowing production or losing spontaneity. He learned that *Life's* technicians had been working on a process for speeding up daylight Ektachrome so that it could be shot at Weston 40. Here seemed to be the place for an exacting field test.

Using an Automatic Rolleiflex and 120 Ektachrome, Clark made some experimental shots on the sets. Meter readings showed that under the 100-odd arc and incandescent flood and spot lights he would be able to shoot at speeds that varied from 1/25th to 1/50th and apertures from around f/3.5 to f/5.6 without a tripod. Ernie Stout at *Life's* Los Angeles bureau lab developed the tests for 17 minutes in the first Ektachrome developer at 70° F. Clark used a

CC10G filter over his lens to help overcome the magenta tint in the film that often results from prolonged first development. Through a lot of experimenting with various batches of Ektachrome of different emulsion numbers, they produced excellent and consistent color throughout the more than 40 rolls which Ed Clark shot on *An American In Paris*.

Higher emulsion speeds, varying from Weston 40 to 64 are possible by adding 1 oz. of Metol and 3 oz. of Kodalk per gallon to the standard first developer, but the bugaboo of magenta-tinted transparencies is perplexing and demands thorough research and experimentation though fine results were obtained at *Life* using the time and temperature mentioned before.

A few commercial labs in New York and Los Angeles are now offering high speed Ektachrome processing, but they are reluctant to hand out formulae. (Editor's Note: Changing the recommended processing procedures should only be attempted when it is the only way of obtaining a picture. Different emulsion numbers often react differently when given the same abnormal processing. Examples are known where two different emulsions which matched in both speed and color when processed as recommended, gave entirely different results when both were processed abnormally, one going magenta, the other green. Any emulsion should be thoroughly tested for changes of speed, color balance and photographic quality under abnormal processing before it is used in taking important color pictures.)

Last such assignment?

Ed Clark stayed with the ballet sequences for *An American In Paris*, shooting for about fifteen days. He asked no special favors and was able to expose during both rehearsals and actual takes, for there was no sound track problem. Words and music were recorded separately from the action so that the click of his shutter was not a menace to the movie men.

Clark's candid color coverage, of which four pictures were laid out in the April 23, 1951 *Life*, may be the last such job possible. Technicolor has developed new supersensitive films which will allow an even lower level of illumination for color than is sometimes used on black and white. Unless still color emulsions are equally hopped up by the manufacturers or by ingenious variations of processing, such on-the-spot reporting will be impossible.

Photographers from all fields should take a good look at the ballet from *An American In Paris*. Careful concentration and study of this motion picture will return a lot of enjoyment and no little enlightenment for both motion picture and still photographers alike.—THE END

ON THE LEVEL

(Continued from page 51)

for side tilt correction, is necessary.

With any of the various devices and cameras used for producing stereo photographs, using a level may slow down your picture taking operation since you must keep the camera level and try to look through the viewfinder at the same time. This makes a tripod almost an absolute necessity.

However, you can mount one last device on your camera to make the entire operation simpler and do away with the tripod. First, either remove a waist-level viewfinder from some old camera or buy one at your camera store. Mount this on your camera and mask it with masking tape to correspond with the framing which appears in your camera's viewfinder. Mounting can often be done with household cement. With the Stereo Realist Camera, manufactured by the David White Co. of Milwaukee, trouble is encountered with the lenscap device, which if not corrected, will make using a waist-level finder impossible (Figs. 4, 5 and 6).

The use of a tripod in making stereo pictures, however, is strongly recommended, irrespective of the equipment used. The steadiness achieved by tripod use gives sharpness essential to stereo photography which hand-held technique does not always supply.

The spirit level, forgotten when stereo made its comeback, is more necessary today than it was a generation ago. The paper prints of yesteryear were not enlarged greatly in the viewing. Projection of stereo today has been standardized to a 50-inch square screen. Those who do not own projectors but use viewers may not notice lateral displacement faults. If someday a projector is obtained, priceless moments photographed will be pleasingly viewed on the screen if a few pennies are spent now for a level, and a few seconds longer are borrowed to take each picture. For this small price straight, easily viewed pictures will be yours!—THE END

Editor's Note: What are your particular stereo problems? Maybe we can help you with 'em. Write: Stereo Department, Modern Photography, 251 Fourth Avenue, New York 10, New York.



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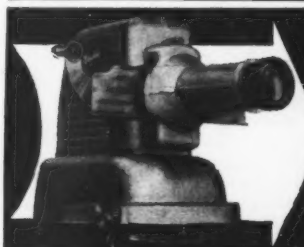
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new photo books

PHOTOBIOGRAPHY, Cecil Beaton, 256 pages. Doubleday & Co., Inc. Price \$6.00

Someday Noel Coward should get around to a biographical play on the life of Cecil Beaton, English photographer of frilly fashions and royalty. If Oscar Wilde were still alive and penning period pieces, he might take a crack at it. Shaw also might have done a splendid job.

For Cecil Beaton in all his years has met and photographed the most interesting of people, and always with the appropriate remarks so dear to all Cowardians, Wildians and Shavians. Beaton's autobiography is fascinating reading. Did he start out by taking pictures of his family staring awkwardly towards the camera like the majority of us? Certainly not! He dressed his mother and sisters up in the most absurd costumes and tried in vain to imitate the fancy postcards of music hall favorites which were the collectors' vogue of the day. Despite their



Fashion plus royalty—the Duchess of Kent. It all started with postcards.

amusing posturing, they bear a striking resemblance in style to the gingerbread, lacework fashion photographs that were to make Beaton's name a household word wherever someone owned a dog-eared copy of *Vogue* magazine.

Beaton's pictures, 100 of them fairly well reproduced, parade through the book. The photographs of great actresses, artists, musicians, soldiers, statesmen, war scenes—all show the versatility of the man.

After glancing at Beaton's photographs—particularly those of royalty or fashion—you begin to feel the inordinate differentness of them. For Beaton violates all the rules of costuming and backgrounds.

He fills the background with every



Katharine Hepburn, drapery and a globe. To many, Hepburn's enough.

gewgaw possible and loads his victim with as much jewelry and fancy dress as she can stand—and then adds a bit more for good measure. Other photographers might wind up with a holy terror of a mess. Beaton achieves a beautiful picture.

Beaton relates one of his first experiences in photographing Queen Elizabeth, who is known to have quite a waspish sense of humor:

"I asked that as much jewelry as possible should be worn," recalls Beaton. Replied the Queen: "The choice isn't very great you know."

To which photographer Beaton might have replied, but certainly did not, "Touché Queenie."—H. K.

Editor's Note: Cecil Beaton's Photobiography as well as many other fine books on photography may be ordered directly from MODERN's book department. See page 113 for listing and mailing coupon. A special service for readers.



War found soldiers before Beaton's lens. Peace to war showed versatility.

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HOW HENLE DEVELOPS

(Continued from page 45)

Step by step his standardized roll film developing process is as follows:

First Henle places the rolls of film in a box on his enlarging table. Reason: so that he can locate them easily in the dark. On the same table he places a stapler. He switches off the light and unwinds the film, removing the paper backing. He folds the film in half, back to back, and staples the ends together (Illustrations 1 and 2).

When all the rolls are stapled, Henle carries them over to the sink by a unique method recommended only to octopi (Illustration 3). The developer (fresh Microdol at about 68° F.) has already been placed in an 11 x 14 inch white enamel tray. Incidentally, he never develops more than 30 rolls in one gallon of developer. He does not replenish it, nor store it for any time as he feels you can't save money using stale chemicals. Henle slides the rolls of film into the tray—one at a time. Usually 8 rolls of film are placed in the tray at one time, but the total number has gone as high as 12. As soon as the film is in the developer, he grasps the film by the stapled end with one hand. He gently rests the palm of his other hand on the film in the tray (Illustration 5) and pulls the film out of the developer by the stapled end. He then turns it over and replaces it in

the tray. This motion is repeated without interruption, roll after roll, for six minutes. Then he turns on the safelight and begins inspection.

The safelight is at least three feet above the tray. It is a dark green Eastman safety filter placed over a 10-watt bulb and is turned to reflect off the dark grey walls.

Henle turns the film to the shiny (without emulsion) side and watches the image come up. He can tell exactly how much density is correct just by looking at it. (This kind of skill comes only from experience. If you are going to try the technique yourself, use several test rolls and develop them to varying densities. It will do no good to dampen developed film and look at it thru the safelight, since films look entirely different before and after they've been in the hypo.) If the film passes this test before ten minutes in Microdol are up, that is the end of the development. But if the negatives have been underexposed and need more than 10 minutes, Henle places them for two or three minutes in very thin paper developer (Dektol, diluted 50 cubic centimeters to a gallon of water). Paper developers, because of their chemical properties, give a much higher contrast than does the slower working Microdol. A short immersion in the diluted Dektol, Henle says, will not appreciably affect the grain size.

When the films emerge from the de-

veloper, they are placed in a shortstop for half a minute. Henle uses Mallinckrodt shortstop (99½% glacial acetic acid used 50 cc. per gallon of water) which is also his print making shortstop (Illustration 8). Then films are put in a hypo bath for 20 minutes. The hypo is Kodak acid fixer, and Henle continues his standardization of darkroom materials by using this same brand of hypo for his prints.

Final bath is in running water for a half-hour period. Henle is very particular about the length of this bath since the slightest amount of leftover hypo will eventually cause deterioration of the negative. When the negatives are taken from the water, the staples are removed (Illustration 10) and they are hung to dry by clips on a wire strung across the length of the sink. As soon as the outer moisture has dripped off, Henle removes the remainder with a dampened soft chamois—or else by running the film through his thoroughly wet fingers (Illustration 10, again). Then the films are left hanging to dry.

That's the step-by-step story. Who would have expected to find Henle developing roll films in a tray? Admittedly, his inspection technique is no cinch for the beginner. But note how he has standardized and simplified every single step. Try to do the same with your own processing, whether or not you use roll film. It pays off.—THE END

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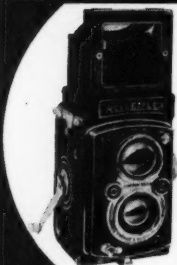
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2-LAMP FLASH

(Continued from page 58)

the same time separated her from the background. One thing Pete did instinctively and forgot to mention was to follow an old photographic adage that goes something like this: "Don't let your lens look down on a baby. The most pleasing portraits result from having the camera very close to the baby's level of view."

Since the most popular double-flash subjects for most people are babies, adults, and pets, Pete decided that after finishing with Holly Block they would kill two birds with one stone. Thus the next stop was at the home of Leonora Alberti, an 18-year-old natural blonde with blue eyes and a flawlessly clear olive complexion.

Raymond's pictures of Leonora

Raymond's setup for photographing Leonora is shown on page 58. It consisted of having the camera mounted on the tripod, the extension light placed at 45° and high to the right of Leonora, and the main light handheld at a distance of 6 feet from her. As in the case with photographing Holly Block, the exposure was based upon the distance between Leonora and the main light (the light from the extension flash always being ignored insofar as computing an exposure is concerned). Raymond's picture of Leonora holding the cat was shot at 1/100 second, f/22.

Pete felt that this lighting setup was satisfactory as a whole, but that it could have been improved by placing Leonora closer to a wall so that there would have been less dark shadow area behind her. If a third flash were available, he pointed out, the original setup would be excellent

with the third flash serving to light this objectionable dark area.

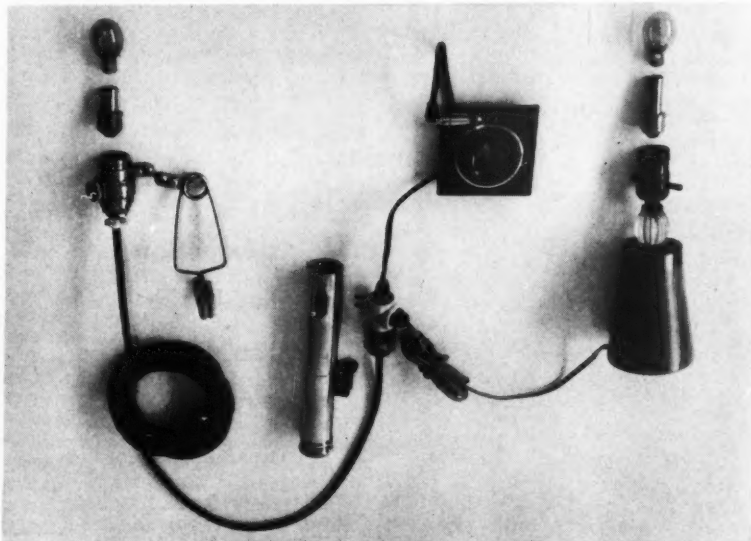
The naturalness of the pose particularly appealed to Gowland, but he drew attention to the fact that at the instant the exposure was made both Leonora and the cat were looking away from the camera—thus making the picture more a record shot than a personal, intimate portrait.

Pete's setup for Leonora

Pete's first step in attempting to improve upon the setup was to have Leonora move over to where she could support her elbow on the arm of the couch. The purpose of this was to give her a more relaxed position and, incidentally, to give her a better grip on the struggling cat. Next, Pete clamped the extension flash to the window ledge above and to the left of Leonora, and again shielded the reflector with cardboard so that the light from the flash could not reach the camera lens.

Finally, after moving the camera closer to Leonora so as to have her fill more of his negative area, Pete asked Raymond to hold a 16x20 inch white print mount slightly above and to the right of the camera. "By handholding the flash and directing its rays against the cardboard instead of towards Leonora," he explained, "I will get a softer, more flattering quality of 'bounce' light than is usually obtainable with direct flash."

With the cardboard held about three feet from Leonora's face, and the flash reflector aimed at the cardboard from a distance of about 12 inches, Pete opened the lens diaphragm to f/12.5 for an exposure of 1/100 second. At the split second that he began to press upon the



Setup for tablelamp shot, page 58. Left, the extension flash; center, the Heiland battery case with double socket to accommodate cords from the solenoid and tablelamp at upper right. Lens shown here is just for illustration purposes.

tripper button he also rattled a piece of newspaper to attract the cat's attention. Cats, incidentally, have an excellent sense of directional hearing. If Pete had wished the cat to look elsewhere than at the camera, he could have had someone else rattle the paper in the direction he wanted the cat to turn.

The final result of this setup, as shown by the picture at the top of page 59, was an attractive portrait in which the main subjects are well lighted and well separated from the background. Pete's criticism of his own print is that the background is overexposed in spots, and that the picture might be improved somewhat by burning in (darkening) the lighter areas on the couch and wall.

Simulated room light

As a variation of the two-lamp flash setups already described, Pete decided to show Raymond a simple arrangement that closely simulates natural room light. First he disconnected the cord from a table lamp and plugged it into the battery case of his Heiland gun. Then he replaced the 110 volt bulb in the lamp with a No. 5 flashlamp in a screw-in adapter. After plugging the extension light (a No. 5 flashlamp in a reflector) into the battery case, Pete had Raymond hold the extension flash to the left of the camera. In this position, the light from the extension lamp suggests window light while the stronger illumination from the table lamp is directed downward the same as a reading light normally appears to the eye. By leaving the shade on the lamp, Pete ran no risk of having the light shine into his lens.

Inasmuch as both Pete and Raymond appear in several of the pictures showing their camera setups, it is worth mentioning that all of the "functional" pictures of this type were made by another young amateur, Carl Mauldin. Carl also used a Rolleiflex camera, and each of his pictures made at the home of Leonora Alberti was lighted with a single No. 22 flash "bounced" off the ceiling. The pictures made at the home of Holly Block, the baby, were likewise made with "bounce" light—but this time the illumination was furnished by two 500-watt photofloods in reflectors.—THE END.

Editor's note: We haven't seen many pictures from readers made with double flash lately. If you try putting to use some of Peter Gowland's pointers, the editors would like to consider your best results for possible use in "I Tried It Myself" (see pages 68 and 69).

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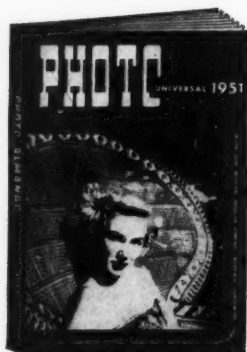
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S-300 leatherette-covered plywood, door for dustproof storage, carrying handle. Not only a practical slidefile, but really a "piece of furniture." Three drawers, available slotted, C. up to 900 R. or 300 G., or for group filing, C. up to 1000 R. or 450 G. Worth almost double (specify slots or group). (Sb. Wt. 4 lbs.) \$6.95

S-400 Same as S-300, but with four drawers, thus giving 33 1/2 more storage space (specify slots or group). (Sb. Wt. 5 lbs.) \$8.69

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BLOWER CASE. Consists of blower base with top and carrying handle, suitable for Kodaslide 1A, Argus PA-100, 200, Marton, Spartes, Viewflex, most other projectors less than 7" in height. (Sb. Wt. 9 lbs.) \$9.95

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Two aluminum 10" reflectors for #1 or #2 bulbs, one bullet reflector for spot effects, all three complete with swivel joint, switch, socket, clamp and cord—at a fraction of their usual cost. *Shipping Weight 5 1/2 lbs.* **FREE:** on request with \$5.49 or \$6.49 outfit: Shutter Speed Tester.

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Shipping Weights: Stand 4 lbs.; Reflectors 4 lbs. suggestions: Two #2 photoflood bulbs \$.74 Extra Clamp-on bullet with bulb (for semi-spot) 1.79 Photoflood Stand with Crossbar only 3.49

40" CABLE RELEASE \$1.25

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6-section brass tripod, chromium finish, extends to 54", telescopes to only 15 1/2". Ideal for 35mm, reflex, small folding and 8mm movie cameras, complete with Spiratone Panhead. By all established standards, this tripod should sell for twice our price of \$6.95 *Shipping Weight 4 lbs.*

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with flashgun	59.50	39.95
BANTAM Kodak, f4.5		24.95
BOLLEY C, f12.5"	109.50	74.50
BOLLEY B2, f12.5", RF	73.50	47.50
CONTESSA 3.8, f12.8" Zeiss		
Tessar, RF, bl-in exp. mtr.	195.00	129.50
KODAK 35, f12.5", RF, How.	69.50	
PONY 828 Kodak, f14.5"	32.00	22.50
RETINA Kodak, f2.5	32.50	
VITO II, Voigt, f17.5"	84.50	35.95
LEICA F, f2.5 Elmar, RF		99.50
LEICA IIIa, f2 Summar, RF	134.50	
LEICA IIIc, f2 Summar, RF	350.00	209.00
(Serial No. over 500,000)		
CONTAX II, f2 Sonnar, RF	129.50	
CONTAX III, f2 Sonnar, RF	169.50	
CONTAX IIIa, f2 Sonnar, RF	405.00	243.50
Average Shipping Weight 3 lbs.		

LEICA ACCESSORIES		
	New	Used
35mm f12.5 Summaron w. ang	123.50	84.50
95mm f4 Elmar telephoto		69.50
IMARCT Finder 35mm-135mm	49.00	37.50
Tears Finder	59.95	32.50
Average Shipping Weight 3 lbs.		

REFLEX CAMERAS		
	New	Used
AROFLEX RF, f4.5"	59.50	39.95
CROFLEX F, f12.1" Rapax	158.75	112.50
ROLLEICORD IIB, f12.5" Xenar		99.80
AUTO ROLLEIFLEX, f12.5"		
Zeiss Tessar		179.50
Zeiss IKOFLEX IIB - latest		
f12.5" Tessar	164.00	109.50
Zeiss IKOFLEX III, f2.8 Tessar	159.50	
Average Shipping Weight 6 lbs.		

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with f12.5" Schneider Xenar	160.00	
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DeJUR Versatile II, up to 3 1/2 x 3 1/2, f4.5, condenser	109.50	69.50
ELWOOD 5-2, 5x7	79.40	49.95
FEDERAL 249, 2 1/2 x 3 1/2, f6.3	44.50	32.50
Average Shipping Weight 40 lbs.		

KEY TO ABBREVIATIONS:

- * Lens is coated
- * Camera equipped with Flash Shutter
- RF Built-in coupled rangefinder

ROLL FILM CAMERAS		
	New	Used
Anson TITAM, 2 1/2 x 2 1/2, f4.5"		29.50
Kodak MEDALIST II, f12.5", RF	312.50	149.50
Kodak TOURIST 800, f4.5"		95.00
Voigt. RANGEFINDER BESSA II, 2 1/2 x 2 1/2, f12.5"	115.00	87.50
SUPER IKONTA, f2.5", RF	148.00	99.50
SUPER IKONTA B, f12.8"		
Tessar, RF	232.00	149.50
SUPER IKONTA BX, f12.8" RF, built-in exposure, 8 meter	275.00	149.50
SUPER IKONTA C, 2 1/2 x 2 1/2, f12.5", RF	166.00	117.50
Average Shipping Weight 3 lbs.		

PRESS CAMERAS		
	New	Used
1 1/2 x 2 1/4 CENTURY GRAPHIC, f4.5"	109.50	74.50
2 1/2 x 3 1/2, 8x11, SPEED GRAPHIC, f4.5 RF, flash tripper, gun	109.50	
f4.5 RF, synchroflash, gun	129.50	
4x5 BUSH PRESS, f4.5, RF	194.50	119.50
4x5 CROWN GRAPHIC f4.7, RF, Solenoid, Flash gun	360.19	159.50
4x5 FACEMAKER SPEED GRAPH, f4.7, RF, solenoid, gun	305.19	189.50
Average Shipping Weight 12 lbs.		

8mm MOVIE CAMERAS		
	New	Used
BAH SPORTSTER, f12.5"	109.95	59.50
BOLEX H-8, 3-lens turret, 12" f1.9 lens	314.00	149.50
CINE KODAK 8 Mag., f12.7"	127.50	89.50
CINE KODAK RELIANT, f12.7"	84.50	54.50
DeJUR CITATION, f12.5"	79.50	47.95
Keystone OLYMPIC, f11.9"	94.50	64.50
Revere 55, f12.8"	69.50	39.50
Revere 88, f2.8"	72.50	44.50
Average Shipping Weight 6 lbs.		

8mm PROJECTORS		
	New	Used
BAH REGENT, 300W, case	169.95	114.50
DeJUR "750", 750W, case	149.50	92.50
KEYSTONE K-108, 750W	129.50	79.50
KEYSTONE K-48, 750W	99.50	63.50
REVERE 85, 500W	114.50	64.50
REVERE DELUXE 90, 750W	144.50	64.50
Average Shipping Weight 30 lbs.		

16mm MOVIE CAMERAS		
	New	Used
BAH FILMO 700A, 3-lens, f1.9, 3" f2.5, 17mm f2.7		239.00
BAH AUTOMASTER, Magazine, 3-lens turret, f1.9	274.95	179.50
BOLEX H-16, latest, 1 1/2" f1.9, 3" f2.5, 15mm f2.8 W/A/L		192.50
KEYSTONE A12, turret, f12.5"	114.50	79.50
KEYSTONE A12, turret, f11.9	148.00	99.50
Average Shipping Weight 12 lbs.		

16mm PROJECTORS		
	New	Used
BAH DIPLOMAT, 750W, case	289.95	189.50
BOLEX G, 8 & 16mm, 750W	331.00	199.50
KEYSTONE A-82, 750W	112.50	69.50
KEYSTONE K-160, 750W	129.50	79.50
Average Shipping Weight 40 lbs.		

SLIDE PROJECTORS		
	New	Used
AROUS 2x2, 100 Watt	27.95	16.95
AROUS 2x2, 200 Watt	34.95	21.95
Goide REFLEX 2 1/2 x 2 1/2, 300W	74.95	47.50
LA BELLE AUTOMATIC 2x2, 300W, with blower	91.25	57.50
SKAN 2x2, 300W blower cooled	37.50	24.50
SVT AAA 2x2, 300W	77.50	49.50
For slides or strips		
Average Shipping Weight 10 lbs.		

EXPOSURE METERS		
	New	Used
CHRONOS featherweight	24.95	16.95
GE DW-48, ASA, latest	24.50	16.95
GE PR-1 Deluxe	32.50	19.95
NORWOOD DIRECTOR	35.00	24.50
WESTON II	32.50	19.95
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Use an Omega D-2 and you'll agree with the experts—it gives more brilliant and sharper enlargements. To provide sharper definition, added versatility, and extra speed, the Omega D-2 is a precision-built instrument, designed by engineers who have devoted their lives to optic and photographic research.

1. ADDED VERSATILITY

An Omega D-2 does the work of several enlargers. Use this one enlarger for brilliant maximum enlargements with all your negatives, from 35 mm to 4" x 5". This is possible only because interchangeable lenses provide maximum enlargements from each negative size and matching condensers afford extremely even illumination. The addition of useful accessories makes easy special types of work . . . use the Vari-gam Filter Turret for rapid Vari-gam Paper work, the colorhead with various color processes, etc.

2. SHARPER ENLARGEMENTS

Sturdy bridge construction of the inclined girders provides full rigidity, while the factory adjusted "twin micro focusing" assures you precision alignment and pinpoint-sharp prints through years of rugged use.

3. EXTRA SPEED

To keep your negative and lamp-housing safely cool, while utilizing a powerful enlarging lamp for shorter exposures, the Omega D-2 employs the exclusive dynathermal lamphouse ventilating system.

For more information about Omega enlargers and their useful accessories, clip the coupon below and mail it to Simmon Brothers, or see your local Omega Dealer today!

OMEGA D-2. With double condensers and incandescent lighting. Brilliant results with all negatives from 35 mm to 4" x 5". Uses 2" to 6 3/8" lenses and matching condensers for extremely even illumination. With Colorhead (illustrated), \$214.08, incl. tax. Without Colorhead, \$196.58, incl. tax.

OMEGA D-2 WITH OMEGALITE. For portraits and less contrasty prints for all negatives, 35 mm to 4" x 5", \$185.99, incl. tax.

OMEGA B-4. Perfect for all negative sizes, 35 mm to 2 1/4" x 3 1/4". Sturdily constructed for a lifetime of brilliant enlarging. Uses 2" to 3 1/2" lenses and matching condensers for fully even illumination. \$116.08, incl. tax.

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The superior design of the Omegalite and high printing speed of the trigger-starting G.E. fluorescent "Circline" tube give you unexcelled, even illumination—without loss of sharpness—for less contrasty prints. This entirely self-contained unit, quickly and easily interchangeable with the standard condenser head, is priced at only \$49.88, incl. tax.

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